

**A THEMATIC STRUCTURE ANALYSIS OF THE ENGLISH -
BAHASA INDONESIA TRANSLATIONAL
2012 FILM TEXTS**

A THESIS

Presented as Partial Fulfillment of the Requirements for the Attainment of
A Sarjana Sastra Degree in English Language and Literature.



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2014**

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2012 FILM TEXTS**

A Thesis



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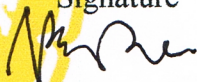
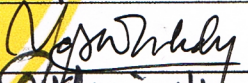
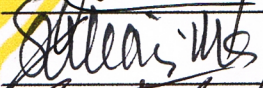
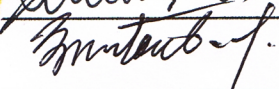
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PERNYATAAN

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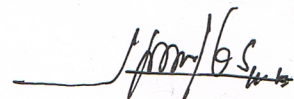
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MOTTOS

*“Allah tidak akan merubah nasib suatu kaum,
Jika kaum itu tidak merubah nasib mereka sendiri.”*

(Qs Ar Ra'du : 11)

“ Dadio wong kang bisa rumangsa ojo dadi wong kang rumongsa bisa”

(Rangga Warsito)

“Sesungguhnya sesudah kesulitan itu ada kemudahan, maka apabila kamu telah selesai (dari suatu urusan) kerjakanlah dengan sungguh-sungguh (urusan) yang lain, dan hanya kepada Tuhanmu-lah hendaknya kamu berharap”

(Qs. Al-Insyirah 6-7)

DEDICATIONS

**From the deepest part of my heart, I would like to dedicate
this thesis to:**

- My beloved Father (Mr. Sarjiman H.P)
- My Beloved Mother (Mrs. Cikyun)
- My brother (Cik Wan Angga Permana)
- Keluarga besar Kakung Djojo Utomo
- Segenap Sasing ranger H (Meilas , Petrich
 , UNAB, Adnan , Uje , Fajrul)

“So sorry for making you wait so long. However, better late than never”

**“Thanks for your support and love in every second I need.
Finally I did it!”**

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Rangga Buana Sakti

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LIST OF ABBREVIATIONS

TSC	: Translational Semiotic communication
BI	: <i>Bahasa Indonesia</i>
SE	: Source Expression
TE	: Target Expression
SL	: Source Language
TL	: Target Language
T1	: Text 1
T2	: Text 2
HD	: High Degree

THEMATIC STRUCTURE ANALYSIS OF THE ENGLISH-BAHASA INDONESIA TRANSLATIONAL *2012* FILM TEXTS

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ABSTRACT

This study aimed at 1) describing and explaining the variation thematic structure represented in the English-Bahasa Indonesia “*2012*” film texts and what the variation mean in translation context. 3) describing and explaining the contextual factors that motivate the occurrence of the thematic structure variation in question.

This research was categorized into a descriptive qualitative research. The data were the transcript of the English – Bahasa Indonesia translational ‘*2012*’ film Texts. The main research instrument was the researcher himself and the secondary instrument was the data sheet. The data of both texts were placed into the data sheet. Then, their thematic structure variation was analyzed. Next, degree of variation of the data were classified and interpreted. The trustworthiness of the data analysis was done by using perseverance observation, and discussion with colleagues, doing thick description, and auditing technique.

The result of the research reveals that the subtitle transcript did not make too many changes from the original film transcript. It is realized by several points. Firstly, the highest occurrence of thematic structure variation between the two texts is of the “lowest” variation (92.41%). This happens because the highest degree of thematic structure variation belongs to the category “0”. This means that the thematic structure of both texts is highly similar, and that the subtitle has kept the structure of the subtitles close to the original transcript of the film. Secondly, in terms of sentence structure, the change of sentence structure is not much and the most prominent in term of theme in English transcript is topical theme (72.83%), and BI subtitle (74.09%), second in English transcript is textual theme (5.57%), and BI subtitle (5.52%), and the last is interpersonal theme (21.61%) in English transcript and Bahasa Indonesia subtitle (20.39%). This meant that in terms of Themes in source language are unrealized in target text as the percentages of occurring Themes (Topical, Textual, and Interpersonal). The intrinsic factors motivating the occurrence of the variation are textual factors and subtitle factors. The textual factors are grammatical structures (clause complexes, ellipsed subjects) and naturalness of language. The subtitle factors include the limited spatial and temporal duration, the rapid changing of scene and the consideration of audience reading speed. The extrinsic factors motivating the variations are the intertextual and situational context.

CHAPTER I

INTRODUCTION

A. Background of the Research

As a social creature, each person in the world cannot live alone without any effort of others. Definitely people communicate each other because they mutually always need helping of others. Therefore, communication holds an important role in human life. Through communication, people can share their thoughts, opinions, views, and even information about many things. In social interactions, there are many ways for communication. One of the most important ways is by language.

Although language is the most prominent way in communication, problems come when there are many languages in the world which are different each other. These differences might happen because every language has specific pattern and rule. This diversity might come as the different perspectives of the world view among the natives of each language like geographical condition, distance, culture and ideology. For instance, English and *Bahasa Indonesia* have different patterns and rules as the differences of the geographical condition of the native languages, of culture and definitely separated by long distance.

In globalization era, people from different nations and languages interact and communicate more frequently. This era, when communication is easier to do, might also enable transferring and exchanging information, science and technology rapidly which mostly come from foreign languages. The natives of one language might have difficulty in understanding other language if they do not understand the rule and

pattern of the other language. Besides, learning foreign language is not easy because it needs hard effort and takes a long time. Therefore, to solve those barriers easily, it is required a tool to simplify communicating, transferring and exchanging information, science and technology. The tool is known as translation.

Basically, translation is exercised to transfer meaning of one form into other form, whether it involves one language, two languages, multi languages, or exchanging between verbal sign and non-verbal sign. Translation which is involved two languages, that is applied in this research, is called bilingual translation.

In bilingual translation, transferring of meaning from one language to other must be persistent. It means meaning equivalence is the goal of the translating process. In order to transfer meaning equivalently, a translation activity needs a translator who knows the rules and pattern of both the source language and the target language. Therefore, a translator can transform meaning equivalently from the source language text into the target language text.

Moreover, the global era has put language into an important role as a means of communication for people in the world. Cooperation has been made among countries in all over the world today. The countries involved in the cooperation use different languages orally and literally where translation has turned into a must to make their cooperation runs well and becomes easier. Therefore, the role of translation is becoming essential in the world of communication.

In this globalization era, the development of science and technology has been spread widely. The spreading may occur in many media. One of them is film. It does not only offer knowledge and information but also gives entertainment. By watching

a film, people can find many realities telling events, problems, and phenomena. Unfortunately, people sometimes do not realize what actually goes on around and inside human beings portrayed in films. Related to the problem, language also functions as a means of observing what goes on in the real world around human beings and within them and construct it linguistically. Realities which occur in daily life are concerned with actions, happenings, thinking, beliefs, abstractions, situations, states, and so on, including the participants and circumstances around them.

In fact, those natural realities cannot be understood before they are turned into semiotic realities, particularly linguistic realities. It is particularly through language that people realize natural realities as meanings. In this way, language as a meaning-making system is compulsory to be understood by members of the given society in which the language is used so that those realities can be linguistically encoded and understood by linguistic community.

Concerning the problem above, systemic functional theorists have offered a framework to catch those phenomena through the concept of textual meaning. Here, the phenomena are not only caught through the concept of textual meaning but also through the scale of thematic variations.

The natural realities under consideration, which are semiotically realized through language, are found in films as one of the media of communication. Film records what people do so that the linguistic expression is the representation of the realities, which happen in the society. Everyday people do things, they see happenings, and they talk about things, and express their attitudes toward the phenomena of the world by means of language. All of them can be recorded in films.

Nowadays, films have become an industry that spreads all over the world. There have been many films played in Indonesia, and many of the prominent ones are in English. Thus, translating the film dialogues is important. Translating the dialogues in the film into another written language is called subtitling. The result of the subtitling is called subtitles. Subtitles are a vital element for a foreign film to make it understood by the film viewers who speak another language.

Subtitling is translating the utterances that are said in a film into a different language. The subtitles are commonly displayed on the screen at the bottom. It can lessen the viewers' concentration to the images because they have to pay attention to and read the subtitles at the bottom of the screen. However, one might say that subtitling is more authentic, unlike dubbing, since it does not hide the original sound so that the viewers can get the source language. It is also a much faster and more inexpensive process compared to dubbing. That is why it is preferred in film translation.

For non-native speakers of English including Indonesian people, subtitles play an important role in helping them to enjoy foreign films. Therefore, the quality of the subtitles is also important so that the viewers can get clear understanding of the films. Moreover, there are a lot of films that have been released. The English films can be a medium to learn English in a fun way because they can get not only the entertainment but also the lesson. So, quality subtitles in films is very essential since it will have a great contribution to the comprehension of practical English for young learners. This becomes the challenge for the translators to do a great work in translating such films.

One of the famous films released in Indonesia is *2012* film. It was directed by Roland Emmerich, it was produced by Emmerich's production company, Centropolis Entertainment, and was distributed by Columbia Pictures. As stated earlier, subtitling of films is important. One of the aspects to be considered in subtitling, and translation in general, is thematic structure variations. Therefore, this research is aimed at analyzing the phenomenon of thematic structure variations in English-bahasa Indonesia subtitles of *The 2012*.

In the film *2012* there are many sentences in the subtitles to be analyzed. The subtitles will be analyzed on the structure of thematic variations, i.e. how the thematic structure of the subtitles varies from that of the film transcript. This kind of analysis is important to learn the message structure of the source language and the target language.

Thematic structure is relevant to the position of the language user as an individual. It will be closely related to message structure selected by the individual who utters the language, which in this research has been transferred in the textual form in a kind of film transcript and film subtitles.

It is impossible for researcher to investigate all aspects. The scope of this research will be limited to the thematic variations in the film of *2012*. The transcript of the film is used as the Source Text (hereafter will be referred to as ST) and the translation of the film represents the Target Text (hereafter will be referred to as TT).

In making translation, one will naturally meet problems in transferring the message from SL into TL. Dealing with problems in translation, Nida and Taber (1969: 163) present a rich source of information about the problems of loss in

translation in particular about the difficulties encountered by the translation when facing with terms or concepts in the SL that do not exist in the TL.

Newmark (1998: 285) has one briefly talked about the deviation in translation. It is his belief that the study of textual meaning shift should be one part of a translation theory. It will lead bring forth a more comprehensive understanding of the translation process and a more objective and appropriate evaluation of translated works.

This thesis work on the translation of film transcript *2012*. The translation of this both text is very essential to be understood by Indonesian and the other countries. Therefore it is certainly important to figure out whether shifts are found or not in the transcript after going through the process of translation to avoid misunderstanding between two parts.

Moreover, this kind of transcript is usually translated by translator; those who do not know techniques of translating and the subject of the project; or, who master in English but are not qualified to use techniques of translating. Most of them, when translating from English to Bahasa Indonesia or vice versa, use literal translation directly. It means that they translated words or clause the same way as they are expressed in their own language. That is why of the misunderstanding occurs. And for second-time, this kind of translation is a very important instruction work as it clarifies all steps and assurance of reconstruction in the fullest details. Misinterpretation in translating such document brings problem on its quality and reliability. The specification, for sure, should meet certain standard made by donor countries. Inability to translate the document at an equal level causes low quality of

works and wrong doings. The translation of such document made by unprofessional translator may cause an actual result for the project.

Additionally, *2012* film transcript translation version is a fact that lies in the existence of language. It bridges two nations from different language and culture. Other than that, the translation version has given a way for scholar to learn the rapid development and technology from other nations. Therefore, all of the problems' described above prove that this research is very important to be done.

B. Focus of the Research

In relation to the importance of thematic structure in the process of translation, especially subtitling, it needs to conduct a research about thematic structure realizations in a movie. *2012* film is chosen as the source of the data because of three reasons. First, the movie dialogues consists of a wide range variations of Themes that almost completely cover all Theme features of the three kinds of Theme that are *textual*, *interpersonal*, and *topical Theme*. Second, it is because between the original movie dialogues and their subtitles, there are a large amount of different thematic realizations. The differences may be caused by adjustments or even mistranslation. This then may cause some problems in the meaning transfer. Third, it is because this film won many awards from Oscar, and Golden Globe as the best film, best director, etc.

The achievement shows that this film worth watching for its quality. The reason implies that a good translation, in this case, subtitling should be conducted in order to preserve the original message, or furthermore, the aesthetics and moral value carried by the source language into the target language.

A clause is constituted of three dimension of structure. Each structure construes a distinctive meaning. Based on the three dimension of structure, a clause has meaning as a message (textual meaning), as an exchange (interpersonal meaning), and as a representation (experiential meaning). These three kinds of meaning are referred as metafunctions.

This analysis will focus only on the analysis of the textual meaning of a clause. Thematic structure is one of those three structures that bears the textual meaning. The textual meaning of a clause is realized through the system of Theme. Reflecting the three dimensional metafunctional structure of the clause, there are three different types of Theme. They are textual, interpersonal, and topical (experiential) Theme. As mentioned in the identification of the problem, Theme is realized through a clause. As a result, a clause may have textual, interpersonal, and topical Theme.

The research would be conducted to analyze the thematic structure particularly on the thematic realization in *2012* film. The analysis will be conducted by comparing the thematic realization between the movie's actors and actress' dialogue which is presented in English as the source language and the subtitle which is in *Bahasa Indonesia* as the target language. The thematic realization does not only about the realization of textual, interpersonal, and topical Theme, but also the realization of marked and unmarked Theme.

C. Formulation of the Problems

There are three problems formulated in this research. They are as follows.

1. To what degree is the thematic structure variation represented in the English-Bahasa Indonesia *2012* film texts and what does the variation mean in translation context?
2. What are the contextual factors that motivate the occurrence of the thematic structure variation in question?

D. Objectives of the Research

Based on the formulation of the problem above, the objectives of the research are:

1. to evaluate the degree of thematic structure variation represented in the English-Bahasa Indonesia *2012* film texts and and its meaning in translation context, and
2. to explain the contextual factors that motivate the occurrence of the thematic structure variation in question.

E. Significance of the Research

Theoretically, this research is aimed to give some additional references to other researchers in the field and translation aspects. Practically, this research is expected to be useful for,

1. The academic society and common people. This research will give much information about the interlingual translation between the English original and Indonesian version.
2. The reader. The result of this study is expected to help people in understanding the bilingual translation of English and *Bahasa Indonesia* and to give some insights in the field of translation.
3. The other researchers. The result of this research may give additional information to other researchers in doing further research, especially dealing thematic structure in interlingual translation between the original and Indonesian version.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

1. Translation

a. Definitions of Translation

Many translation experts have been trying to define the meaning of translation for years resulting to various definitions and statements. Their views on translation provide the researcher a wide range of literature source to maintain the study. Catford defines translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (1965:20).

Brislin, in *Translation: Application and Research* (1976:1), gives a wider definition of translation. He states that translation is the process of transferring the ideas and thoughts from one language (SL) to another (TL). The language itself can be written, spoken or in the form of a sign, Then, Larson (1984:3) says that translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by semantic structure. The transferred meaning must be held constant different with Nida and Taber (1982:12) add that translating consist in reproducing in the receptor language the closest natural equivalent of the source language message. It is firstly in terms of meaning and secondly in terms of style. So, in translation, making an equivalent meaning is one of the most important things to be considered beside the style of the form of the languages involved. From all that statements, it can be concluded that translation is the process of message transfer

from the SL to the TL, in written or in oral form and the main expectation of this transfer is the natural equivalent of SL in the TL which represents the message of the SL.

b. Types of Translation

There are many types of translation classified by experts. The experts' different points of view on translation are resulting to those various types. Jacobson (1959:14) proposes three kinds of translation based on the languages involved. They are *intralingual*, *interlingual* and *intersemiotic* translation.

Intralingual translation is an interpretation of verbal signs by means of other signs of the same language. It is a kind of translation that involves only one language. For example, a novel in English is rewritten into a simplified one in the same language. This type of translation includes monolingual translation or rewording. Jacobson divides interlingual translation into *bilingual* and *multilingual* translation. Bilingual translation means translation which involves two languages, while multilingual translation involves more than two languages. Concerning intersemiotic translation, Jacobson defines it as an interpretation of verbal signs by means of signs of non-verbal sign system or transmutation.

Catford classifies some categories of translation in terms of the extents, level and rank of translation. The extents of translation are classified into *full* and *partial* translation. In a full translation, every part of the SL text is replaced by the TL text material, while in partial translation; some parts of the SL text are left untranslated (1978:21).

Two categories of the level of translation are *total* and *restricted* translation. Both of them have distinctions related to the level of language involved in translation. Total translation is the replacement of the SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology or graphology. Whereas, restricted translation is the replacement of SL textual material by equivalent TL textual material at only one level, that is, translation performs only at the phonological or at the graphological level, or at only one of two levels of grammar and lexis (Catford, 1978:22).

The last but not least, is the rank of translation. The two classification of this categorization are *rank-bounded* and *unbounded* translation. It is related to the rank in a grammatical or phonological hierarchy at which translation equivalence is established. An attempt in translation is made always to select TL equivalence at the same rank or one rank and it is usually called rank-bounded. In contrast, if the translation in which equivalence shifts freely up and down the rank scale, it may be termed unbounded translation (Catford, 1978:25).

Previously, Catford divides translation into *free*, *literal*, and *word-for-word* translation. The free translation is an unbounded translation where the equivalences move up and down the rank scale. This translation tends to have a higher rank than the source text. Word-for-word translation is a rank bound translation at word rank. In fact, this kind of translation achieves equivalences including in morpheme. Literal translation is positioned between free and word-for-word translation. It may start from a word-for-word translation then make changes or adjustment in the target grammar (1965:25).

c. Process of Translation

Nida and Taber (1982: 33-34) state that there are three stages in the translating process. They are as follows.

1) Analysis

In this stage, the translator analyzes the surface structure (i.e. the meaning as given in source language) in two points i.e. in terms of (a) the grammatical relationship, and of (b) the meaning of the words and the combination of the words. There are three major steps in this analysis stage i.e. (a) determining the meaningful relationships between the words and the combination of words, (b) determining the referential meaning of words and special combination of words (idiom), and (c) determining the connotative meaning (Nida and Taber, 1982: 34).

2) Transfer

The analyzed material is transferred in the mind of the translator from the source language to the receptor one.

3) Restructuring

The transferred material is restructured in order to make the final message fully acceptable in the receptor language.

The process of translation can be illustrated in Figure 2 below.

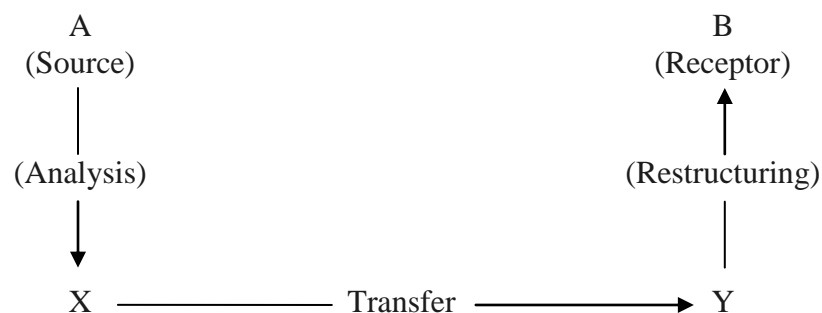


Figure 1. Translation Process (Nida and Taber, 1982: 33)

Another perspective about the process of translation is stated by Bell (1991: 13) who distinguishes a 'process' from 'result'. In his perspective, there are three distinguishable meanings of translation.

- 1) Translating is the process of translation (to translate is the activity rather than the tangible object).
- 2) A translation is the product of the process of translating (i.e. the translated text).
- 3) Translation is the abstract concept which encompasses both the process of translating and the product of that process.

Meanwhile, Machali (2000: 46) states that translation as a process involves three stages: analysis, transferring, and adaptation. The first and the second stages can be repeated in order to understand the content of the text deeply. Those two stages can also be used to identify the construct of situational contexts such as field, tenor and mode.

Further, Machali (2000: 63) says that there are five translation procedures in the process of translation: shift, modulation, adaptation, contextual conditioning, and annotated translation. Shift occurs as there is no correspondence for the source and the target language or as the language system. Modulation will be used for the change of meaning which occurs in translation. Adaptation is used to provide authenticity or local color that may not be required for the source language institutional or cultural words. Contextual conditioning procedure is usually used when the original version is either ambiguous or too general. Meanwhile, annotated translation is often related to expression carrying cultural concept.

d. Meaning in Translation

In translation activity, a translator has to know how to transfer the meaning of the first language into the second language (Larson 1984: 3). That is why understanding meaning is important for the translator before doing a translation work. Meanwhile, Nida in Hatim and Muday (2004: 35) says that it is different between referential and connotative meaning. Referential meaning, known as denotation, deals with the words as signs or symbols whereas connotative meaning is the emotional reaction of a word provoked by the reader.

Meanwhile, Halliday (1994: vii) states that meaning is realized in language in the form of text that is shaped or patterned in the response to the context of situation. Further, he proposes three kinds of meaning i.e. ideational, interpersonal, and textual meaning. Ideational meaning is the representation of the outer and the inner world of experience. In other word, it is the meaning in the senses of content. Ideational meaning is separated into two sub-functions i.e. experiential meaning and logical meaning. Experiential meaning is related to the content whereas logical meaning is related to the relationship between ideas. Interpersonal meaning is the meaning as a form of action. It is also an encoding or interpersonal aspect of communication. Textual meaning is the putting of referential information into a coherent whole.

Meanwhile, according to Tou (in Sinar, 2002: 77), there are three attributes of meaning in semiotic system i.e. meaning breadth, depth and height. Those attributes construct meaning characters. Meaning has breadth which means that meaning ranges from the narrowest to the widest. Meaning breadth is characterized by the degree of semiotic diversification. Meaning has depth which means meaning ranges from the

shallowest to the deepest. Meaning depth is characterized by the degree of semiotic delicacy. Meanwhile, meaning has height which means that meaning ranges from the lowest to the highest. Meaning height is characterized by the degree of stratification. It is important to take into account of those three attributes of meaning in order to do meaning analysis of its realization in text. The relation between the attributes of meaning and its characters is shown in Figure 3 bellows.

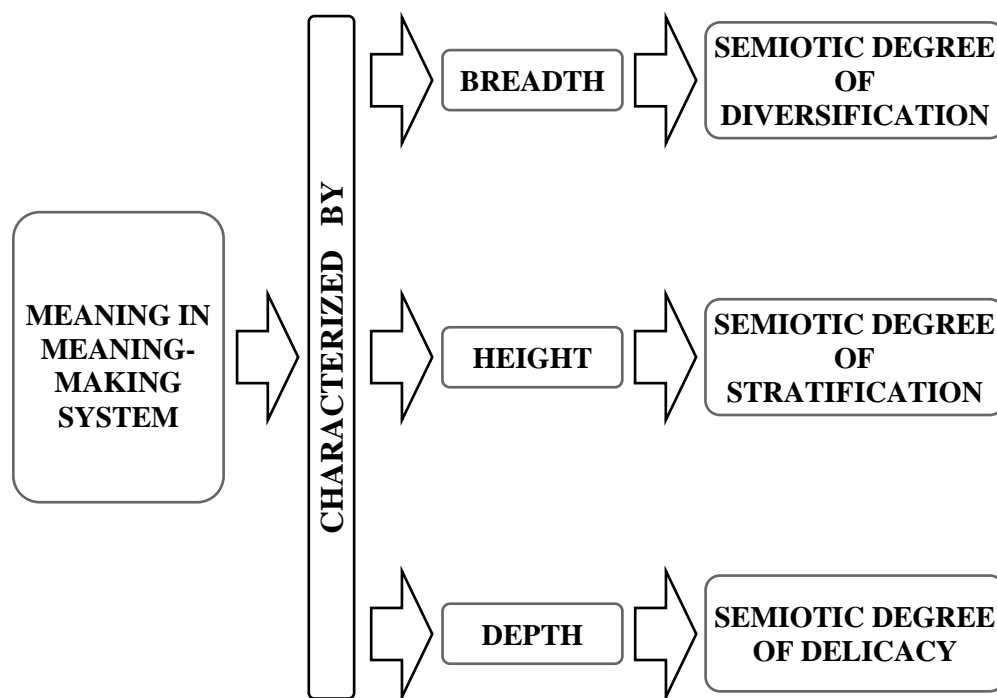


Figure 2. The Universe of Meaning by Tou (in Sinar, 2002: 77)

Degree of semiotic diversification deals with the variety of meaning. It is measured by varying three kinds of meaning in semantic level i.e. ideational, interpersonal and textual meaning. Degree of semiotic delicacy deals with meaning from general to specific or vice versa. Degree of semiotic stratification refers to degree of language strata used in a society.

e. Translational Semiotic Communication (TSC)

Translativity is a new alternative view introduced by Tou that is designed and developed to the traditional transfer/equivalence base frameworks (Tou, 2008: 23). It is inspired by Systemic Functional Linguistics (SFL), in which it does not adopt one of disciplinary, interdisciplinary or multidisciplinary perspective but transdisciplinary frameworks for the study of translation phenomena. In Translativity, translation phenomena are viewed and interpreted as TSC phenomena in the first place. After TSC, translation phenomena in their turn are viewed and interpreted as metasemiotic phenomena. It is metasemiotic which means an abstract semiotic phenomenon residing in its universe within which connotative denotative semiotic systems and representations as the realizing and instantiating semiotics live and make meaning.

TSC applies to both the lingual and/or non-lingual semiotic system and representation. It represents a denotative or textual semiotic at the lower level of semiotic and contextual semiotic such as situational, cultural, ideological and dienic semiotic system at the higher level of semiotic. The TSC model can be seen in Figure 4 as follows.

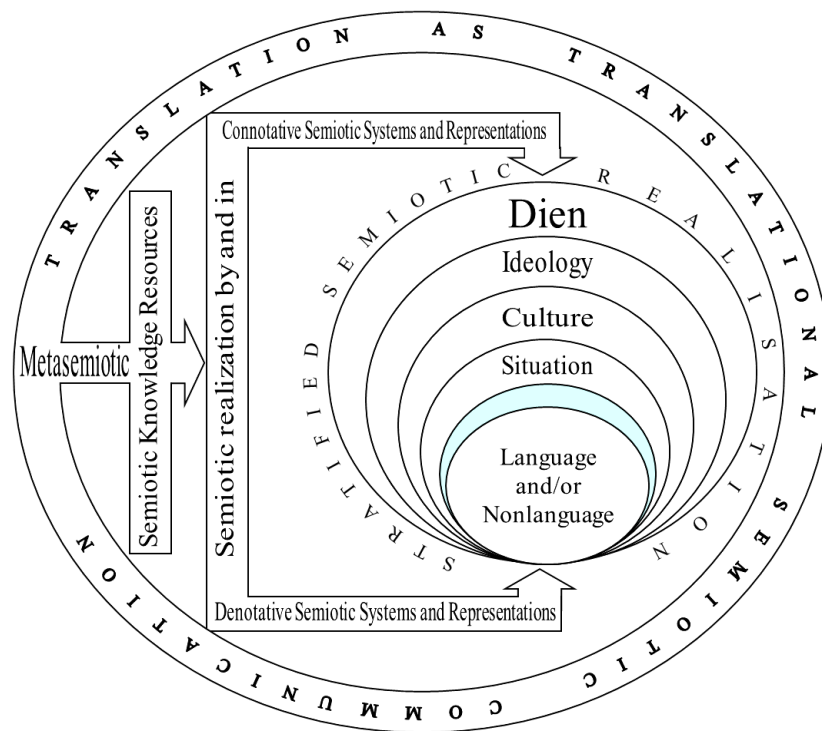


Figure 3. Translatics-based TSC Model: Translation as TSC as metasemiotic with its stratified CDS realisation systems and representations (Tou, 2008: 25)

Translatics posits that TSC does not exist but occurs while it is not a pre-existing entity, an organism, a physical object, a self contained property or something waiting to be made. TSC occurs because of what it has to do. It happens because the function is to serve in human/human-involved society. TSC means what it does as a result of connotative (contextual) and denotative (textual) semiotic systems and representations (CDS systems and representations) that realize and instatiate it systemically and functionally. There is no existence of the content in TSC but it is created by the activity of TSC itself. The Translatics interpretation of translation process can be seen in Figure 5 as follows.

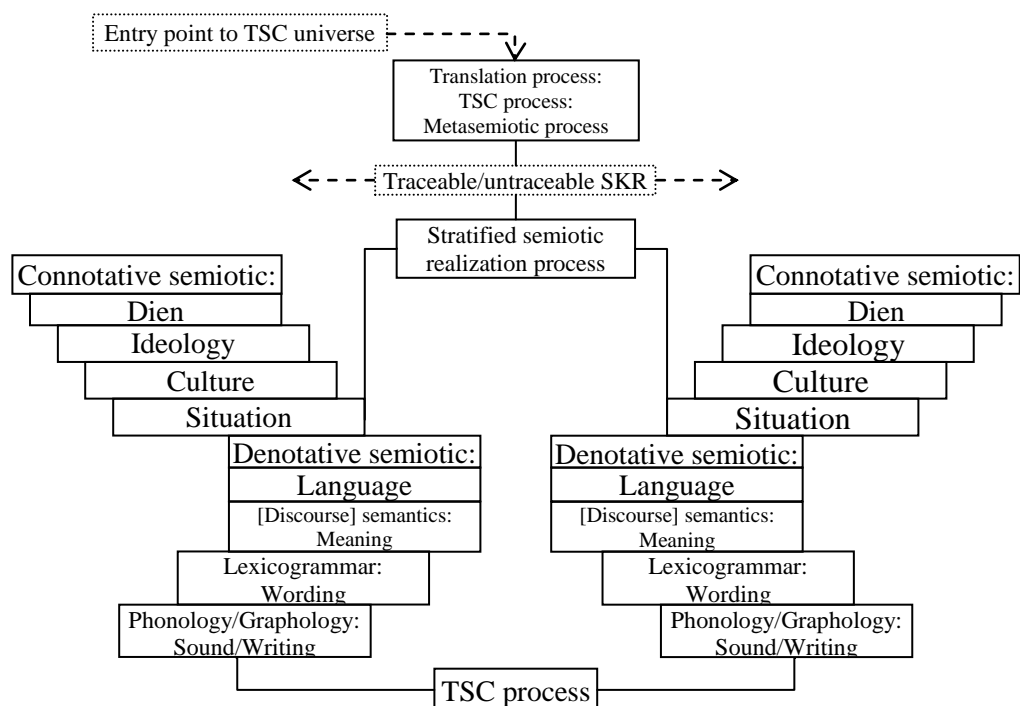


Figure 4. Translation as TSC as metasemiotic with its stratified Connotative Denotative Semiotic realisation systems and representations (Tou, 2008: 32)

In TSC, semiotic has height in terms of meaning and consequently also in terms of the system that makes and realizes meaning within which meaning also resides. It is used to measure and cater for the height of meaning and its location in the system. TSC as a process derives its resource for meaning-making. Semiotic Knowledge Resource (SKR) is defined as material or nonmaterial reality that turns into information, including one's experience of the real world which is construed into meaning. That information is construed into meaning in CDS system. TSC as a system finds its expression and is realized into CDS which views a translation as a text.

As metasemiotic phenomena, TSC does not exist but occurs. The occurrence is realized by and in CDS systems and representations. At connotative denotative

semiotic level, TSC system as a metasemiotic system finds its expression. The expression consists of a content and expression. Denotative, in contrast, is a simple semiotic whose expression cannot be analyzed as content-expression constellation. Denotative semiotic comprises (a) semantic that deals with meaning, (b) lexicogrammar that deals with wording, and (c) phonology/graphology that deals with sounding / writing.

Meanwhile, connotative / contextual semiotics, in TSC, consists of four kinds i.e. dienic, ideology, culture and situation context. Dienic (religious) context is related to belief or religion context of the text. Ideology context is related with something that is created by humans whose values are shared by humans for the sake of humans (Sinar, 2007: 99). Context of culture is very important. It is not the immediate sights that is important but also the whole cultural history behind the text. Context of situation possesses a dynamic potential for change and development overtime as a result of what is going on. It explores meaning by this environment of the text. Those four kinds of connotative semiotics are regarded as the extrinsic context of TSC itself.

f. Film Translation

Szarkowska in <http://www accurapid.com /journal/32film.htm> states that film is a polysemiotic medium that transfers meaning through several channels, such as picture, dialogue, and music. Values, ideas and information are transferred not only verbally but also visually and aurally (by audio means). Film lovers, wherever they live, whatever language they master, will find it hard enjoying or at least, understanding films employing languages they do not master. Here, language transfer

plays a very important role to assist people enjoying and further appreciating film they watch. Dubbing and subtitling are the two methods of language transfer in translating types of mass audio-visual communication such as film and television.

1) Dubbing

Coelh in <http://www.translationdirectory.com/article326.htm> briefly states that dubbing refers to any technique of covering the original voice in an audio-visual production by another voice. Dubbing is considered as a form of domestication. Domestication here is understood as ‘translating in a transparent, fluent, ‘invisible’ style in order to minimize the foreignness to the target text’ (Munday, 2001: 146). The result is that all foreign elements are assimilated into the dominant target culture. In principle, dubbing is considered to be less authentic than subtitling because the original performance is altered by the addition of a different voice (Mera, 1999: 80).

2) Subtitling

Subtitling is a process by which lines of text (called subtitles or captions) are added to video material and timed to match the spoken dialogue. This subtitle text may either be the same language as, or be a translation of, the spoken dialogue of the video material (Screen Subtitling Systems Limited, 2008). This is in line with Coelh who defines subtitling as the process of providing synchronized captions for film and television dialogue and more recently for live opera (<http://www.translationdirectory.com/article326.htm>).

The product of subtitling, subtitles, can be defined as ‘transcriptions of film or TV dialogue, presented simultaneously on the screen’ (Lever, 2007). Subtitles provide some benefits in the field of film or other audio-visual media translation. The most general benefits are described as follows.

- a) Translation based subtitles are generally provided to overcome the language problems associated with distributing video material across differing geographical areas.
- b) Subtitling as a translation technique is usually easier to produce and cheaper than providing an alternative language audio track – a process known as dubbing.
- c) Same-language subtitles are generally provided as an in-country service for the benefit of viewers who are hearing impaired. It is now common for governments or regulatory authorities to legislate that this type of subtitling is provided.

Karamitroglou (2000) from European Association for Studies in Screen Translation (ESIST) in <http://www.Geocities.com/CollegePark/Library> defines the Guidelines for Production and Layout of TV Subtitles. The guidelines are aimed to provide maximum appreciation and comprehension of the target film as a whole by maximizing the legibility and readability of the inserted subtitled text. The guidelines are as follows.

- a) Spatial parameter / layout
 - (i) Position on the screen

Subtitles should be positioned at the lower part of the screen, so that they cover an area usually occupied by image action which is of lesser importance to the general aesthetic appreciation of the target film.

(ii) Number of lines

A maximum of two lines of subtitles should be presented at a time. This would guarantee that no more than 2/12 of the screen image would be covered by subtitles at a time.

(iii) Text positioning

The subtitle text should be presented centered on its allocated line(s).

(iv) Number of characters per line

Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for original text reduction and omissions.

(v) Font color and background

Type characters should be colored pale white (not “snow-bright” white) because a too flashy pigment would render them tiring to the viewers’ eye.

b) Temporal parameter / duration

(i) Duration of a full two-line subtitle (maximum duration)

The reading speed of the “average” viewers (aged between 14 – 65, from an upper-middle socio-educational class) for a text of average complexity (a combination of formal and informal language) has been proven to range between 150 – 180 words per minute, i.e. between 2.5 – 3 words per second. This means that a full two line subtitle containing 14 – 16 words should remain on the screen for a maximum time of something less than 5.5 seconds.

(ii) Duration of a single-word subtitle (minimum duration)

The minimum duration of a single-word subtitle is at least 1.5 seconds,

however simple the word is. Less time would render the subtitle as a mere flash on the screen, irritating the viewers' eye. Again, it should be noted that equal to the importance of retaining a single-word subtitle for at least 1.5 seconds to secure ample reading time is the importance of keeping the same subtitle for not more than 1.5 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers.

(iii) Leading-in time

Subtitles should not be inserted simultaneously with the initiation of the utterance but 0.25 of a second later, since tests have indicated that the brain needs 0.25 of a second to process the advent of spoken linguistic material and guide the eye towards the bottom of the screen anticipating the subtitle. A simultaneously presented subtitle is premature, surprises the eye with its flash and confuses the brain for about 0.5 a second, while its attention oscillates between the inserted subtitled text and the spoken linguistic material, not realising where it should focus.

(iv) Lagging-out time

Subtitles should not be left on the image for more than 2 seconds after the end of the utterance, even if no other utterance is initiated in these two seconds. This is because subtitles are supposed to transfer the spoken text as faithfully as possible, in terms of both content and time of presentation and a longer lagging-out time would generate feelings of distrust toward the (quality of the) subtitles, since the viewers would start reflecting that what they have read might not have actually corresponded to what had been said, at the time it had been said.

(v) Between two consecutive subtitles

About 0.25 of a second needs to be inserted between two consecutive subtitles in order to avoid the effect of subtitles' "overlay." This time break is necessary to signal to the brain the disappearance of one subtitle as a piece of linguistic information, and the appearance of another. If no such gap is maintained, the viewers' eye cannot perceive the change of the new subtitled text, especially if it is of the same length as the antecedent one.

c) Punctuation and letter case

(i) "Sequence dots" (or "ending triple dots") {...}

Three dots should be used right after the last character of a subtitle (no space character inserted), when the subtitled sentence is not finished on one subtitle and has to continue over the consecutive subtitle. The three "sequence dots" indicate that the subtitled sentence is incomplete, so that the eye and the brain of the viewers can expect the appearance of a new flash to follow. The total absence of any kind of punctuation mark after the last character of the subtitle, as an alternative means of indicating the continuation of the subtitled sentence over the consecutive subtitle, does not provide such an obvious signal and, thus, the brain takes more time to process the new flash which appears less expectedly. Because of their particular function as signifiers of sentence incompleteness, the use of "sequence dots" to simply indicate ongoing thoughts or an unfinished utterance by the speaker should be considerably restricted.

(ii) "Linking dots" (or "starting triple dots") {...}

Three dots should be used right before the first character of a subtitle (no

space character inserted, the first character non-capitalised), when this subtitle carries the follow-up text of the previous uncompleted sentence. The tracing of the three “linking dots” signals the arrival of the expected new flash of subtitle, something anticipated because of the presence of “sequence dots” in the previous subtitle. The absence of any punctuation mark as an alternative means of indicating the arrival of the remaining part of an incomplete subtitled sentence does not provide such an obvious signal and as a result the brain takes more time to process the new subtitle flash as related to the previous subtitle. Because of their particular function as signifiers of sentence continuation, “linking dots” should always be used in conjunction with “sequence dots.”

(iii) Full stops {.}

The full stop, or period, should be used right after the last character of a subtitle (no space character inserted) to indicate the end of the subtitled sentence. This signals to the eye that it can go back to the image since there is no consecutive subtitle to anticipate. The absence of “sequence dots” as an alternative means of indicating the end of a subtitled sentence does not provide such an obvious signal and as a result the brain takes more time to process the fact that the subtitled sentence has actually been completed.

(iv) Dashes and hyphens {-}

Dashes are used before the first character of each of the lines of a two-line subtitle (with a space character inserted each time) to indicate the exchange of speakers’ utterances, namely a dialogue, presented either in a single flash as “static double text,” or with the second speaker’s exchange as an “overlay” to the

first subtitle line, i.e. as “dynamic double text.” When dashes are used to link words as hyphens no space characters should be inserted between the linked words

(v) Question marks {?} and exclamation points {!}

Question marks and exclamation points should be used to indicate a question or emphasis respectively, just like in printed materials, positioned right after the last character of a subtitle (no space character inserted).

Note: For questions in Spanish, a question mark should also be inserted right before the first character (no space character inserted).

d) Target text editing

(i) From a single-line to a two-line subtitle

It is better to segment a long single-line subtitle into a two-line subtitle, distributing the words on each line. This is because the eye and the brain of the viewers render a two-line subtitle as more bulky and, as a result, accelerate the reading process.

(ii) Segmentation and line length

The upper line and the lower line of a two-line subtitle should be proportionally as equal in length as possible since the viewers’ eye is more accustomed to reading text in a rectangular rather than a triangular format. This happens because the conventional text format of printed material is rectangular (in columns or pages). Taken into account the previous entry on “segmentation at the highest nodes,” this means that the segmentation of subtitled text should be a compromise between syntax and geometry. However, if we had to sacrifice the

one for the sake of the other, we should prefer to sacrifice geometry.

(iii) Spoken utterances and subtitled sentences

Each spoken utterance should ideally correspond to a subtitled sentence. The reason is that viewers expect a correct and faithful representation of the original text and one of the basic means to check this is by noticing if the number of the spoken utterances coincides with the number of the subtitled sentences. In other words, viewers expect to see the end of a subtitled sentence soon after they realize that the speaker has finished his/her utterance and before a new one begins. In this respect, merging or bridging two or more utterances into one subtitled sentence should be avoided as much as possible, unless spatio-temporal constraints strictly dictate it.

2. Theories of Language

a. Definitions of Language

For thousand of years, there are many attempts to define language but until now, there is no clear and satisfying explanation about language. However, it does not mean that no one give any opinion. According to Kridalaksana (1985:5), language is an arbitrary sound system that is used by the members of social groups in order to cooperate, communicate, and identify with each other.

In the *Oxford Advanced Learner's Dictionary* (1995:662), language is defined as follows:

- 1) Language is the system of sounds and words used by humans to express their thought and feelings.

- 2) Language is the particular language system used by a people or nation.
- 3) Language is a particular way of speaking or writing.
- 4) Language is the signs, symbols, gestures, etc. used for indicating ideas or feelings.

Language is one of essential aspects in human life. Language is so much related with human beings. Language takes its part in most human activities i.e. there is almost no human activity without using language.

Language changes from time to time. Human interaction, one activity that involves language as the medium of communication, is one that causes the change. This mainly occurs in the interaction between people using different languages, for instance, people of different tribes in one country, or even people of different regions. By the interaction, sometimes they make adjustments on languages they used in order to make sure that there is no misunderstanding in their communication, despite the fact that there is also what we call the translation.

b. Some Views of Language

There are various points of view to view language. Saussure, a Swiss linguist, through his lectures, delivers his views of language that considered being a significant contribution in linguistics. Two of his students, Bally and Sechechaye made his lectures into a book entitled *Course de Linguistique Generale* (1915). Saussure divided language into *Langue* and *Parole*. *Langue* is the system of the language including the lexical, grammatical, and phonological constituents of a language. The system is set in the brain and acts as the collective product of the speech

community envisaged as a supra-individual entity on its own right. In speaking or writing his/her language the speaker or the writer could only operate or perform within this langue. While parole is what he/she actually utters.

This idea is similar to Chomsky's. Chomsky, through his book entitled *Syntactic Structures* (1957), divides language into language competence and language performance. Language competence is what a speaker intuitively knows about his language. While, language performance is what he does when he actually uses his language.

Halliday suggests that there are two basic opposition of explaining the linguistic of a language. One fundamental opposition is between the one that it is primarily syntagmatic in orientation (by and large the formal linguistics, with its roots in logic and philosophy) and the other one is primarily paradigmatic (by and large the functional one with its roots in rhetoric and ethnography) (1994: xxviii).

1) Formal Linguistics

Further, Halliday explains that according to formal linguistics, language is interpreted as a list of structures, as a system of forms to which meanings are attached. This approach tends to emphasize universal features of language, to take grammar, which is called syntag as the foundation of language. To make a formal grammar explicit is based on linguistic forms. Therefore, the grammar is arbitrary and is organized around the sentence (1994: xxviii).

Behind the formal linguistics, there are two trend theories of grammar; the structural linguistics and the transformational generative linguistics. For structural linguistics, Bell (1981:92) states that language is a system of speech sounds,

arbitrarily assigned to objects, states, and concepts to which they referred, used for human communication. The structural view of language structure is associated with the phoneme as the unit of phonology and morpheme as the unit of grammar (Boey, 1975:27).

Further, Bell, concerning the transformational generative linguistics, suggests that language is a system of knowledge made manifest (1981:100). He implies two sets of processes of the transformational generative linguistics. The first is the phrase structure rules (base rules). In these rules, successive strings of symbols are built up until a terminal string is reached. In this case, the process is not begun with the sentences, but with the most universal symbols of all. Then each symbol is expanded by 'rewriting'. The second is transformational rules. In these rules, the elements of the terminal string are manipulated, moved, added to and deleted until they express a grammatical sentence.

2) Functional Linguistics

In functional linguistics (grammar), a language is interpreted as a network of relations. It tends to emphasize variables among different languages, to take semantics as the foundation, hence the grammar is natural and organized around the text (Halliday, 1994: xxviii) i.e. language is seen as a system of meanings accompanied by forms through which the meanings can be realized (Halliday, 1994: xvi). It can be concluded that this language interpretation is also an approach. According to this functional approach, there are two other language interpretations that is *systemic functional linguistics* and *tagmemic linguistics*.

a) Systemic Functional Linguistics

According to Halliday (1994: 30-32), Systemic Functional Linguistics (SFL) operates with both grammatical functions such as Theme, Subject, Actor, etc. and grammatical classes such as nominal group, verbal group, prepositional phrase, noun, verb, preposition, etc. That is to say that based on this theory, the main organization of the grammatical units are functional. Hence, there is what he called 'functional labeling' intended to provide a means of interpreting grammatical structure. By labeling grammatical function, it can be shown what part each component is playing in the overall structure.

Systemic Functional Linguistics has five special features. First, SFL is oriented to the description of language as a resource for making meaning rather than a system of rules (Halliday & Martin, 1993: 22-23). Therefore, semantic, grammatical and phonological systems are a system of potential, a range of alternatives. Then, the lexicogrammar system or what the speaker can say is the realization of the semantic system of what the speaker can mean. So, language is essentially seen as a system of meaning potential (Halliday in Parret, 1974: 86).

Second, SFL is concerned with texts rather than sentences as the basic unit through which meaning is negotiated (Halliday & Martin, 1993: 22). Because of that, the relation between the semantic and the grammar is one of realizations: the wording 'realizes' the meaning. The wording, in turn, is realized by sound and writing (Halliday 1994: xx).

Third, SFL focuses on relation between texts as decontextualized structural entities in their own right (Halliday & Martin, 1993: 22). Language is seen as an inter

organism perspective, that is, language as what goes on between people or language as interaction (Halliday in Parret, 1974: 81).

Fourth, SFL is concerned with language as a system of construing meaning rather than as a medium through which thoughts and feelings are poured. In other words, it views language as a meaning-making system rather than a meaning-expressing system (Halliday & Martin, 1993: 23).

Fifth, SFL is oriented to extravagance rather than parsimony. This means that SFL is oriented to develop an elaborate model in which language, life, the universe and everything can be viewed in communicative or semiotic terms (Halliday & Martin, 1993: 23).

b) Tagmemic

Robins (1980: 279-280) states that Tagmemic theory is concerned primarily with grammatical analysis and operated in phonology with a version of the accepted phoneme concept at other levels. Further, he conveyed three basic concepts under this theory. Firstly, language is seen as a part of human behaviour including verbal and non-verbal. Secondly, the analytical construct and descriptive concept is the tagmem function of slot with a class of mutually substitutable items occupying that place. Tagmemes unite traditional concepts such as Subject, Predicator, Object, Complement, etc. with class concept such as noun, verb, pronoun, adjective, etc. The last one is that tagmemic syntag tagmemes occupying sequential and equipollent places in structures.

c. The System and the Realization of Language

Language can be interpreted as a tri-stratal system. They are semantic (meanings), the lexicogrammatical (forms) and the phonological or orthographic system (expressions) (Halliday and Hasan in Tou, 1989: 125). Semantic is the most abstract concept in linguistics. Semantic is the study of meaning. In concern with the meaning, there are relations between written and spoken.

Meanwhile, lexicogrammatical is the resource for wording meaning, realizing meaning in grammatical structure and lexical items. The last, Phonology and Graphology are the lowest stratum and the least abstract concept in the linguistics system. Phonology and Graphology are resource for expressing the wording system of grammar through sounding and writing.

Halliday (1994: xvii) states that a language is a system for making meaning: a semantic system, with other systems for encoding the meaning it produces. The term 'semantic' does not simply refer to the meaning of words but it refers to the whole system of meaning of language, expressed by grammar and vocabulary. The meanings are encoded in wording i.e. the wording realizes the meaning. The wording realized by sound and writing. This is to say that meaning is put into wording, and wording into sound or writing.

According to the tri-stratal system of language, the source of wording is lexicogrammar. Wording itself is the realization of lexicogrammar system. Based on the grammatical classes, wording consists of *clause*, *phrase*, *word* and *morpheme*. Clause has the highest position of realization of lexicogrammar, while morpheme is the lowest one. Clause, according to Richards & Langman (2002:74), is a group of

words which form a grammatical unit and which contain subject and a finite verb. A clause forms a sentence or part of a sentence and often functions as a noun, adjective or adverb.

There are two basic types of clauses, namely independent clause (free clause) and dependent clause (bound clause). Independent clause is a clause which operates as a single idea sentence. It is a clause that can be used on its own. Meanwhile, dependent clause is a clause which operates as the attachment of a sentence. It is a clause that must be used with another clause to form a complete grammatical construction.

For example:

I was surprised when she came.

I was surprised is independent clause and *when she came* is dependent clause.

In Halliday (1994:62) there are two kinds of dependent clause. The first is finite dependent clause which is divided into two types that are:

(a) finite dependent clause with conjunctions,

e.g. (i) *whether pigs have wings* in *I asked whether pigs have wings*,

(ii) *because his work was done* in *he left because his work was done*,

(iii) *that in spring the snow would melt* in *they knew that in spring the snow would melt*;

(b) finite dependent clause with WH-elements,

e.g. (i) *why no-one was around* in *I asked why no-one was around*.

(ii) *which side their bread was buttered* in *they knew which side their bread was buttered*.

(iii) *whose army never lost a battle in Caesar, whose army never lost a battle.*

The next is non-finite dependent clause such as: (i) *with all the doors being locked in with all the doors being locked, we had no way in*, (ii) *for that printer to work off your machine in for that printer to work off your machine, you need a cable*, and (iii) *to avoid delay in have your money ready to avoid delay*. Further, Halliday (1994: 62-63) defines some others such as embedded clause, minor clause, and elliptical clause.

Embedded clause is clause which function inside the structure of a nominal group, as ‘defining relative’ clauses,

e.g. (i) *who came to dinner in she would never forget the man who came to dinner,*

(ii) *the day the dam broke in it rained hard the day the dam broke.*

(iii) *requiring travel permits in the office was full of all personnel requiring travel permits.*

Meanwhile, minor clause is clause with no transitivity structure. Minor clause typically functioning as calls, e.g. *Charlie!*, *You there!*, *Oh Lord our Heavenly Father*; greetings, e.g. *Welcome!*, *Good morning!*, *Good bye!*, *Cheers!*, *Congratulations!*; exclamations, e.g. *Wow!*, *Aha!*, *Bullshit!*, *You sod!* and alarms, e.g. *Look out!*, *Quick!*, *Keep off!*, *Help!*, *Mercy!*. The last one is elliptical clause, a clause shortening by leaving out of a word or words when the meaning can be understood without it/them (*Oxford Advanced Learner’s Dictionary*, pp.374) e.g. *You love me but she don’t*. Halliday suggest two kinds of ellipsis; anaphoric ellipsis and exophoric ellipsis. In anaphoric ellipsis, some part of the clause is presupposed from

what has gone before, for example in response to a question, e.g. *Yes, No, All right, Of course*. While in exophoric ellipsis, the clause is not presupposing anything from what has gone before, but simply taking advantage of the rhetorical structure of the situation, specifically the roles of speaker and listener. Thus the subject and the finite verb is understood from the context; e.g. *Hungry?* (are you hungry?), *No idea* (I have no idea), *Feeling better?* (are you feeling better?) (1994:63).

Phrase is group of words that form a grammatical unit. Phrase does not contain a finite verb and does not have a subject-predicate structure. The examples are *on the roof*, *by the way*, and *at half past eight*. *Word* is a string of letters which has meaning. Matthews (1991:26) defines *word* as a lexical unit and is entered in dictionaries as the fundamental element in the lexicon of language.

Morpheme is the smallest meaningful unit of grammar (Catford, 1956:19). A morpheme represents a correlation between form and meaning at the level lower than word. There are two kinds of morpheme, free morpheme and bound morpheme. Free morpheme is a morpheme that is able to occur and stand alone as a word. For example: *mobile*, *phone*, *house* etc. Bound morpheme is a morpheme that can not stand alone as a word. For example: *-ly*, *-ness*, and *-ment* in *hopefully*, *happiness*, and *fulfillment*.

Actually, wordings are purely abstract piece of code; people cannot hear or see them. Nevertheless, there are what Halliday call as sound and writing. The wording is re-coded in that sound and writing (Halliday, 1994: xvii). This is to say that sound and writing is means for expressing the wording. They are the realization of the lowest strata and the least abstract concept in the linguistic system;

phonology/graphology. The realization of phonology is phoneme that is realized by sound while the realization of graphology is grapheme and it is realized into writing. Below is the table that configures the language system and realization.

Table 1: The Configuration of Language System and Realization.

L A N G U A G E	SYSTEM	REALIZATION
	Semantics	Text
	Lexicogrammar	Clause
		Phrase/Group
		Word
	Phonology/Graphology	Phoneme/Grapheme

3. Theory of Text

In comprehending the system of language, there is what the linguists call the text study. A text is a language that is functional and essential. Christie, in Halliday and Hassan (1985: 10), states that a text is a semantic unit which has to be considered as a product and as a process. As a product or an output, text is something that can be recorded and studied, have a certain construction that can be represented in systematic terms. Meanwhile, as a process, in this case, a continuous process of semantic choice, text is a movement through the network of meaning potential, which each set of choices constituting the environment for a further set.

Text itself is divided into non-linguistic and linguistic text. Non-linguistic text is a text which is conveyed without using language, for example, a painting or an icon

as the means in conveying the meaning of a text. A linguistic text is a text which is conveyed through a language as a mean of conveying the meaning in a text.

There are two types of text; written and spoken text (Halliday, 1994: xxiii). Correspondingly, there are different features in the language used in the texts. Table 2 shows the characteristics of spoken and written language.

Table 2: The Characteristics of Spoken and Written Language

Spoken Language	Written Language
Interactive: involves two or more participants	Non-interactive: involves only one participant
Face to face: in the same place, at the same time	Not face to face: on his/her own
Language as action: using language to accomplish some task	Not language as action: using language to reflect
Spontaneous: without rehearsing what is going to be said	Not Spontaneous: planning, drafting and rewriting
Casual: informal and everyday	Not casual: formal and special occasions

Every text, whether it is spoken or written, is organized to express meaning. Language, as the system that lies behind the text are organized around two kinds of meaning, the ideational and the interpersonal. These components which are called metafunctions are the manifestations in the linguistics system of the very general purposes in the use of language that are:

- a) to understand the environment (ideational component),
- b) to act on the others in it (interpersonal component), and
- c) to bring relevance into the ideational and interpersonal component (textual component).

Halliday (1994) describes these three metafunctions as follows.

1) The ideational meaning.

The ideational meaning is the meaning as the representation of experiences i.e. some kinds of process, some event, action, state, or other phenomenal aspects of the real world. It is the meaning in terms of content, i.e. a kind of meaning that people have in mind when they talk about what a word or sentence means. The grammatical dimension of this meaning is represented by the transitivity system. It is the system that activates the clause as a representation. As a representation, clause sets up a model of human experience, in terms of processes that take place around us and inside us (Halliday, 1994: 106).

Ideational meaning is divided into logical and experiential meaning. Logical meaning refers to the relationships between one process and another or one participant and another that share the same position in the text. Meanwhile, experiential meaning refers to the processes, the participants in these processes and the circumstances associated with them.

2) The interpersonal meaning.

The interpersonal meaning is a form of action. It involves the speaker or writer and the audience (listener or reader). It is a kind of exchange where the speaker or writer demands something from the audience. It is considered from the point of view of its function in the process of social interaction. It is interpreted as a mode of actions. Interpersonal meaning is realized through mood system (Halliday, 1994: 20)

3) The textual meaning.

The textual meaning is concerned with creating relevance to context. This is important in creating the coherence in spoken and written texts. The status of the clause is to construct a message. The major system of this clause is Theme (Halliday, 1994: 36).

4. Theory of Theme

a. Thematic Structure

Halliday (1994: 37) states that there are three distinct structures. Each expresses one kind of meaning (*ideational*, *interpersonal*, and *textual*). They are mapped on to one another to produce a single wording.

Thematic structure is one of those structures that constructs clause and bears the textual meaning. Thematic structure gives a clause its character as a message. In other words, thematic structure is analyzing clause as a message.

According to Halliday (1994: 38), in English, as in many other languages, a clause is organized as a message. A clause is built up by two elements. One element in the clause is enunciated as Theme. Theme combines with the remainder (Rheme) so that the two parts together constitute a message.

b. Theme

Based on the explanation above, as a message structure, a clause consists of at least a Theme accompanied by a Rheme. In a clause, the Theme is indicated by position in the clause, it is the element which serves as the point of departure of the message; it is that with which the clause is concerned. The remainder of the message,

the part in which the Theme is developed, is called the Rheme (Halliday, 1994: 37). This is in line with Baker (1992: 12) who says that the Theme is what the clause is about. It has two functions. First, it acts as a point of orientation by connecting back to previous stretches of discourse and thereby maintaining a coherent point of view. Second, it acts as a point of departure by connecting forward and contributing to the development of later stretches.

To build a message in a clause, Theme is always put first followed by Rheme. The Theme can be identified as the element which comes in the first position in the clause. It is the starting-point for the message; it is the ground from which the clause is taking off. The part of the meaning of any clause lies in which element is chosen as its Theme. Different Theme position conveys different meaning too. Here are the examples in sentences: *A halfpenny is the smallest English coin*, where *a halfpenny* is Theme (I'll tell you about a halfpenny), and *the smallest English coin is a halfpenny*, where *the smallest English coin* is Theme (I'll tell you about the smallest English coin). The difference may be characterized as 'thematic'; the two clauses differ in their choice of Theme. By glossing them in this way, as 'I'll tell you about...', we can feel that they are two different messages (Halliday, 1994: 38).

There are languages that have a category of Theme functionally similar to that of English but which nevertheless express it in quite different way. If in any given language the message is organized as a Theme-rheme structure, and if this structure is expressed by the sequence in which the elements occur in the clause, then it seems natural that the position for the Theme should be at the beginning, rather than at the end or at some other specific point.

The Theme is not necessarily a nominal group. It may also be an adverbial group or prepositional phrase, such as in Figure 5.

very slowly	he wave his hands
on the way home	she had an accident
once upon a time	there was a strange family
Theme	Rheme

Figure 5: Theme in Adverbial Group or Prepositional Phrase

Theme of a clause does not consist of just one element and that element is represented by more than one constituent –more than one nominal group, adverbial group or prepositional phrase. Any element of clause structure may be represented by two or more groups or phrases forming a ‘complex’ (group complex or phrase complex). Such ‘complex’ functions as a Theme in the normal way. This is illustrated in Figure 6.

the Walrus and the Carpenter	were walking close at hand
Tom, Tom, the piper’s son	stole a pig and away did run
from house to house	I wend my way
Theme	Rheme

Figure 6: Group complex or Phrase Complex as Theme

Those Themes are still within the category of ‘simple’ Themes. Any group of complex or phrase complex constitutes a single element within the clause; for example, two nominal groups joined with *and* make up a nominal group complex.

There is also a special thematic structure in which two or more elements within the clause are explicitly grouped together to form a single constituent of thematic structure; typically functioning as Theme, but sometimes on the other hand as Rheme. This is a particular kind of clause namely ‘Thematic Equative’, which is a

form of ‘identifying’ clause. In thematic equative, all elements are organized into two constituents; these two are then linked by a relationship of identify, a kind of ‘equal sign’, expressed by some form of verb *be*. The thematic equative can be seen in Figure 7.

The one who gave my aunt that teapot	was	the duke
The one the duke gave that teapot to	was	my aunt
what (the thing) the duke gave to my aunt	was	that teapot
Theme	Rheme	

Figure 7: Thematic Equatives

c. Theme and Mood

Every independent clause selects for mood. Some like *John!* and *Good night!* are minor clauses. They have no thematic structure and so will be left out of account. The others are major clauses. An independent major clause is either indicative or imperative in mood. It is indicative if it is declarative or interrogative. It is interrogative if it is polar interrogative (‘yes/no’ type) or content interrogative (‘WH-type’), (Halliday, 1994: 44). This study will consider each of these moods from the point of view of their thematic structure.

1) Theme in declarative clause

In a declarative clause, the typical pattern is one in which Theme is conflated with Subject. For example is *My father lit his cigarette*. In this sentence, *my father* is both the subject and the Theme. In declarative clause, there are what Halliday say as *Unmarked* and *Marked Theme*. *Unmarked Theme* is a Theme that functions as *Subject* and *Marked Theme* is a Theme that functions as *something other than the Subject* (1994: 43-44).

In everyday conversation the item most often functioning as Unmarked Theme (Subject/Theme) in a declarative clause is personal pronouns *I, you, we, he, she, they*; and impersonal pronouns *it* and *there*. Meanwhile, the most usual form of Marked Theme is an adverbial group, e.g. *today, suddenly, somewhat distractedly*, or prepositional phrase, e.g. *at night, in the corner, without much hope*, functioning as Adjunct in the clause. The ‘most marked’ type of Theme in a declarative clause is thus a complement; for example, *nature* in *nature I loved*, and *this responsibility* in *this responsibility we accept wholly*. This is a nominal element which, being nominal, has the potentially of being subject, but has not been selected as Subject (Halliday, 1994: 44). These are the examples of Theme in declarative clause.

Table 3: Examples of Theme in Declarative Clause.

	Function	Class	Example	Clause Example
Unmarked Theme	Subject	nominal group; pronoun as Head	I, you, we, he, she, it, they, there	I // don't have a girlfriend We // break the rules
	Subject	nominal group; common or proper noun as Head	Vincent, A dark blue coat, Borobudur	There // is one reason Vincent // rent a house A dark blue coat // is hanging on the wall
	Subject	nominalization		
			What I need	Borobudur // stands still What I need // is you
Marked Theme	Adjunct	adverbial group; prepositional phrase	Happily, On Sunday morning	Happily // he unwrap the presents On Sunday morning // rain is falling
	Complement	nominal group; nominalization	A white dove, What he threw to the dust-bin	A white dove // the hunter did shoot What he threw to the dust-bin // the police found

Theme and Rheme boundary is shown by //

According to Halliday (1994:44&60), there are two categories of marked Theme. As shown in Table 3, the first category is the marked Theme functioning as Adjunct that is realized by adverbial group and prepositional phrase and the marked Theme functioning as Complement that is realized by nominal group and nominalization. The second category is the marked Theme realized by dependent clause positioning before the main clause of a complex sentence.

According to Eggins (2004:339), marked Theme occurrence shows a careful written mode, in which the writer has planned the development of a text to allow the foregrounding of circumstantial information. In line with Halliday, she adds that dependent clause can act as marked Theme by placing it at the first position of a complex sentence while it can be unmarked by positioning it after a main clause. However she says that those two marked Theme categories imply two different functions toward a text. A text would appear more spoken by positioning the dependent clauses in the thematic position of the complex sentences of the text i.e. by performing the dependent clause as marked Themes. Meanwhile, a text would appear more as a written mode by having fewer clause complexes (i.e. fewer dependent clauses acted as marked Theme) and by applying marked Theme functioning as Adjunct or Complement in the thematic position of the text sentences.

There is one sub-category of declarative clause which has a special thematic structure, namely the exclamative. These typically have an exclamatory WH-element as Theme. The examples of this category can be seen in Figure 8.

how cheerfully what tremendously easy questions	he seems to grin you ask
Theme	Rheme

Figure 8: Theme in Exclamative Clauses

2) Theme in interrogative clause

Halliday (1994: 45-47) clearly describes this Theme. The typical function of an interrogative clause is to ask a question. From the speaker's point of view, asking a question is an indication that he wants to be told something.

Based on the speaker's point of view, there are two main types of question;

- a). what the speaker wants to know is the polarity 'yes or no?', also known as yes/no question, e.g. *Can you keep a secret?*, and
- b). what the speaker wants to know is the identity of some element in the content, also known as WH-question, e.g. *Where has my little dog gone?*

In both types, the word indicating what the speaker wants to know comes first. In a yes/no question, which is a question about polarity, the element that functions as Theme is the element that represents the expression of polarity, namely the Finite Verbal Operator. It is the finite operator that expresses positive or negative: *is, isn't; do, don't; can, can't*; etc. The finite operator is put first, before the subject. Below are the examples of this kind of Theme.

can is	you anybody	find me an umbrella? at home?
Theme (1)	Theme (2)	Rheme

Figure 9: Theme in yes/no interrogative

In a WH-question, which is a search for a missing piece of information, the element that functions as Theme is the element that requests this information, namely the WH-element. It is the WH-element that expresses the nature of the missing piece:

who, what, when, how, etc. This element is put first no matter what other function it has in the mood structure of the clause, whether Subject, Adjunct or Complement.

In a WH-question, the Theme is constituted only by the WH-element, that is, the group or phrase in which the WH-word occurs. The examples are in Figure 10.

who	saved us?
how much money	we have?
with what	shall I cut the rope?
Theme	Rheme

Figure 10: Theme in WH-interrogative

‘Marked’ and ‘Unmarked’ Themes occur also in interrogative clause frequently. There is a strong tendency for the speaker to choose the unmarked form. However, marked Themes do sometimes occur in interrogatives, as illustrated in Figure 11.

before lunch	will you take me to the boss?
in the kitchen	who do the dishes?
Theme	Rheme

Figure 11: Marked Theme in Interrogative Clauses

3) Theme in imperative clause

There are two basic message of an imperative clause. First, ‘I want you to do something’ e.g. *you keep quiet!*, where ‘*you*’ is the unmarked choice of Theme; *keep quiet!* where ‘*keep*’ is the Theme. Second, ‘I want us (you and me) to do something’ e.g. *let’s go home now!*, where ‘*let’s*’ is clearly a marked choice of Theme.

d. Other Characteristic Themes

There are also certain other elements that have special status in the thematic structure of the clause. These Themes specialty noticed on their tendency of being

thematic if they are present at all. However, in some cases, they also have to be thematic.

1) Conjunctive and Modal Adjunct

Those that are usually, though not obligatorily, thematic consist of two sets of items: conjunctive and modal. Both serve as Adjunct in the clause.

Conjunctive adjuncts are those which relate the clause to the preceding text. They set up a semantic (meaning) relationship with what precedes. Halliday (1994:49) classifies the type of conjunctive adjuncts as shown in Table 4.

Table 4: Conjunctive Adjuncts

Type	Meaning	Examples
appositive	‘i.e., e.g.’	that is, in other words, for instance
corrective	‘rather’	or rather, at least, to be precise
dismissive	‘in any case’	in any case, anyway, leaving that aside
summative	‘in short’	briefly, to sum up, in conclusion
verifactive	‘actually’	actually, in fact, as a matter of fact
additive	‘and’	also, moreover, in addition, besides
adversative	‘but’	on the other hand, however, conversely
variative	‘instead’	instead, alternatively
temporal	‘then’	meanwhile, before that, later on, next, soon, finally
comparative	‘likewise’	likewise, in the same way
causal	‘so’	therefore, for this reason, as a result, with this in mind
conditional	‘(if...) then’	in that case, under the circumstances, otherwise
concessive	‘yet’	nevertheless, despite that
respective	‘as to that’	in this respect, as far as that’s concerned

The other one is modal adjuncts which express the speakers’ judgment regarding the relevance of the message. Halliday (1994:49) categorize the type of modal adjuncts in Table 5.

Table 5: Modal Adjuncts

Type	Meaning	Examples
probability	how likely?	probably, possibly, certainly, perhaps, maybe
usuality	how often?	usually, sometimes, always, (n)ever, often, seldom
typicality	how typical?	occasionally, generally, regularly, for the most part
obviousness	how obvious?	of course, surely, obviously, clearly
opinion	I think	in my opinion, personally, to my mind
admission	I admit	frankly, to be honest, to tell you the truth
persuasion	I assure you	honestly, really, believe me, seriously
entreaty	I request you	please, kindly
presumption	I presume	evidently, apparently, no doubt, presumably
desirability	how desirable?	(un)fortunately, to my delight/distress, regrettably, hopefully
reservation	how reliable?	at first, tentatively, provisionally, looking back on it
validation	how valid?	broadly speaking, in general, on the whole, strictly speaking, in principle
evaluation	how sensible?	(un)wisely, understandably, mistakenly, foolishly
prediction	how expected?	to my surprise, surprisingly, as expected, by chance

Alwi (1990:259) categorizes the modal in *Bahasa Indonesia* in four categories as presented in Table 6.

Table 6: The Category of Modal in *Bahasa Indonesia*

Type	Meaning	Examples
<i>Modalitas Intensional</i>	<div style="display: inline-block; vertical-align: middle;"> keinginan, kemauan, maksud, keakanan. harapan ajakan pembiaran permintaan </div>	<p><i>ingin, mau, hendak, akan.</i></p> <p><i>harap, hendaknya, mudah-mudahan, moga-moga, semoga</i></p> <p><i>mari(lah), ayo(lah)</i></p> <p><i>biar(lah), biarkan(lah)</i></p> <p><i>sudilah, sukalah, silakan, coba, tolong, mohon</i></p>
<i>Modalitas Epistemik</i>	kemungkinan keteramalan keharusan	<p><i>dapat, bisa, boleh, mungkin, barangkali, dapat saja, bisa saja, boleh saja, bisa-bisa, bisa jadi, boleh jadi</i></p> <p><i>akan, saya pikir, saya rasa, saya kira, saya duga, konon, sepertinya, agaknya, tampaknya, nampaknya, rasanya, kelihatannya, kabarnya, kayaknya, rasa-rasanya.</i></p> <p><i>seharusnya, semestinya, sebaiknya, sepantasnya, seyogianya, selayaknya, sepatutnya, patut-patutnya,</i></p>

	<i>kepastian</i>	<i>pantas-pantasnya. tentunya, tentu saja, niscaya, saya yakin, saya percaya,</i>
<i>Modalitas Deontik</i>	<i>izin perintah</i>	<i>boleh, dapat, bisa, izinkan, perbolehkan, perkenankan. perintahkan, jangan.</i>
<i>Modalitas Dinamik</i>	<i>kemampuan</i>	<i>dapat, bisa, mampu, sanggup</i>

2) Conjunctions and Relatives

Conjunctions and relatives are two others that have to be thematic. In other words, they must come firstly if they present in the clause in any way.

Conjunctions are items which relate the clause to a preceding clause in the same sentence. They not only set up a semantic relationship with what come first as conjunctive adjuncts do, but also a grammatical relationship. Conjunctions constitute a distinct class in the grammar. Halliday's classification toward conjunctions can be seen in Table 7.

Table 7: Conjunctions

Type	Examples
co-ordinator subordinator	and, or, nor, either, neither, but, yet, so, then when, while, before, after, until, because, if, although, unless, since, that, whether, (in order) to even if, in case, supposing (that), assuming (that), seeing (that), given that, provided (that), in spite of the fact that, in the event that, so that

Relatives, conversely do not form a separate word class, are either nouns or adverbs. They function as Subject, Adjunct or Complement – either alone, or within the structure of a group or phrase (Halliday, 1994:50). Halliday gives examples of Relatives in Table 8.

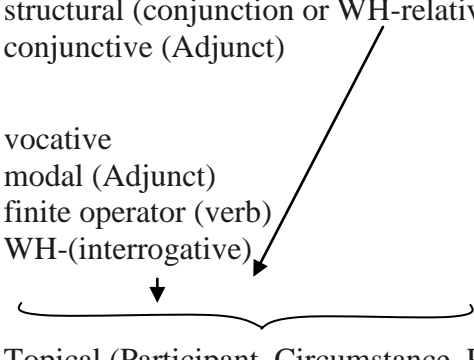
Table 8: Relatives

Type	Examples
definite	which, who, that, whose, when, where (why, who)
indefinite	whatever, whichever, whoever, whosever, whenever, wherever. however

e. Multiple Themes

The Themes in simple clauses as introduced in the examples above are still within the category of ‘simple Theme’. Considering that clause may appear as a complex one, Halliday suggests what he called multiple Themes. This is associated to the term of metafunction which show the organization of a clause as a message. Hence, a clause can have **textual**, **interpersonal** and **experiential (topical)** Theme.(Halliday 1994:52). Table 9 specifies the various components of a multiple Theme

Table 9: Components of a Multiple Theme.

metafunction	component of Theme
textual	continuative structural (conjunction or WH-relative) conjunctive (Adjunct)
interpersonal	vocative modal (Adjunct) finite operator (verb) WH-(interrogative)
experiential	<div style="text-align: center;">  </div> Topical (Participant, Circumstance, Process)

The arrows indicate that a WH-relative or interrogative is also a topical element.

Theme extends from the beginning of the clause up to (and including) the first element that has a function in transitivity. This first element is called the ‘topical Theme’. So, the Theme of a clause consists of the topical Theme together with anything else that comes before it. The typical ordering is **textual-interpersonal-experiential (topical) Theme**.

The principle relevant to the thematic structure is that the Theme always contains one, and only one, of those experiential elements. This means that the Theme of a clause ends with the first constituent that is participant, circumstance, or process (Halliday 1994: 52-53). Below are the full details of the textual, interpersonal and experiential components of Theme.

1) Textual Theme

Textual Themes almost always compose the first part of Theme, preceding any topical Themes. These Themes give thematic prominence to textual element with a linking function. There are three features of textual Theme that are continuatives, structural (conjunction or WH-relative), and conjunctive adjunct.

a) Continuatives

A continuative is one of a small set of discourse signalers such as *yes*, *no*, *well*, *oh*, *now*, which signal that a new move is beginning and they do not select for positive or negative i.e. they merely reflecting the current polarity. It is a response, in dialogue, or a move to the next point if the same speaker is continuing. Below are the examples:

- (i) *Now*, listen // carefully, Lord Denethor is Boromir's father.

- (ii) *Oh! Well*, here//s a sight I have never seen before.

b) Structural (Conjunction or WH-Relative)

Structural conjunctions link two clauses in a coordinating relation or mark one clause as dependent on another. These conjunctions are listed in Table 7 and here are some examples in sentences:

- (i) I // can't carry it for you, = *but* I // can carry you!
- (ii) The grey rain curtain of this world // rolls back = *and* all // turns to silver glass.
- (iii) *If* you // do not find a way, no one will.

Structural Relatives relate a dependent clause to another clause. Relative elements serve both as textual and topical Theme since, as well as relating the relative clause to a preceding one; they serve to specify a participant. These WH-Relatives are listed in Table 8 and here are some examples in sentences:

- (i) *Whatever* // happens, stay with me.
- (ii) I // see in your eyes the same fear = [*that* // would take the heart of me].
- (iii) Don't go [*where* // I can't follow].

c) Conjunctive Adjunct

It provides a cohesive link back to previous discourse and is set out in Table 4. Wherever it occurs, it is preceding the topical Theme. These are the examples:

- (i) *Very soon* he // will ask you for it.
- (ii) *In fact*, it//s better if you don't speak at all, Pippin Took.

As a note, conjunctives may or may not be thematic depending on whether they occur first in the clause. For example, *two days later* is thematic in *Two days*

later my mother will come to my house, but *later* is not thematic in *He later offered a brief televised apology*.

2) Interpersonal Theme

The interpersonal part of the Theme, if present, includes one or more of the following features:

a) Mood-marking Theme

It can be Finite verbal operator or WH-interrogative (or imperative *let's*) when not preceded by another experiential element (i.e. when functioning simultaneously as topical Theme).

1. The Finite Operator (Verb)

The interpersonal Theme as finite verb always occurs preceding the topical Theme and typically it is realized by an auxiliary verb since it is in yes/no interrogative clause. These are the examples:

- (i) Do you // think the eyes of the White Tower are blind?
- (ii) Is that // what you saw?

2. WH-Interrogative

WH-Interrogative Theme is signaling that an 'answer' is required from the addressee. Its function is to specify the entity that the questioner wishes to have supplied. The WH-element is always conflated with one or another of the functions in Topical Theme; a participant or a circumstance i.e. this Theme feature is functioning simultaneously as Topical Theme. These are the examples:

- (i) **What** // other duty would you have me do, my Lord?

(ii) **Why** //does he leave on the eve of battle?

(iii) **Who** // enters my domain?

In (i), *what* is conflated with circumstantial feature of Topical Theme. *Why* is conflated with circumstantial adjunct feature of Topical Theme along with *how*, *what for*, *who for*, *who else*, *what else*, etc. Sometimes, WH-interrogative is conflated with participant or Subject feature of Topical Theme as seen in the third example.

3. Imperative let's

The imperative let's is the brief form of 'let us'. In this analysis, 'let's' is interpreted as a wayward form the subject or participant 'you and I'. Thus, the imperative let's simultaneously acts as the participant feature of topical Theme. These are the examples:

(i) **Let's** // just have his head *and* be done with it.

(ii) *Here*, **let's** // rest up a bit.

b). Vocative

It is any item, typically although it's not necessarily, a personal name, used to address. The vocative is a floating element, which may come anywhere and it is thematic if preceding the topical Theme. These are the examples:

(i) My Lord, there // will be a time to grieve for Boromir, but it is not now.

(ii) Peregrin Took, go back // to the citadel!

c). Modal (Adjunct)

Typically, it is realized by an adverb. It provides speaker's comment, assessment or attitude towards the message. Modal adjuncts are shown in Table 5. These are the examples:

- (i) Perhaps you // come to tell me why my son is dead?
- (ii) And just where // do you think you're off to?

The other types of Modal Adjuncts are the words *yes* and *no*. They may function as statements, in answer to a question, in acknowledgement to a statement, in undertaking of a command or in acceptance of an offer. These are the examples:

- (i) Well, yes, at least, // well enough for my own people.
- (ii) No, // it isn't.

These are different to *yes* and *no* which function as Continuative feature of Textual Theme that only serve as a signal to a new beginning.

3). Experiential (topical) Theme

The experiential stage of Theme, known as topical Theme can be recognized as the first element in the clause that expresses some kinds of 'representational' meaning. The topical element within the Theme is some unit functioning as Subject, Complement or Circumstantial adjunct and Process (Halliday, 1994:53). Or, the Theme refers to one part of experiential elements namely, process, participant and circumstance. These three elements or features are a function from the transitivity structure of the clause.

a). Participant

Below are the examples of participant feature occurrence in sentences:

- (i) **Six thousand** // will not be enough to break the lines of Mordor.
- (ii) **The light of the Evenstar** // is failing.
- (iii) **Sauron** // will not have forgotten the sword of Elendil.

b). Circumstance

It gives information about time, place, manner, cause, etc.

These are the examples of circumstance feature:

- (i) **For not all tears are an evil**,// I will not say: "do not weep".
- (ii) **As Steward**, // you are charged with the defence of this city.

c). Process

In process, the Predicator (verb) functions as Theme in imperative clause.

These are some examples:

- (i) **Give** // us that, Deagol, my love!
- (ii) **Put** // aside the Ranger - **become** // who you were born to be - **take** // the Dimholt Road!

In *Bahasa Indonesia*, there is a particular process feature that is not showing order as that in an imperative statement but as existential element that is also being the part of process feature of topical Theme. The example of this feature is the word ‘*ada*’ in these sentences:

- (i) **Ada** // pohon putih di halaman batu.
- (ii) **Ada** // kapal berlabuh di Grey Havens.

f. Theme in dependent, embedded, minor, and elliptical clauses.

In texts employing spoken language such as film script, these kinds of clause appear frequently. So, it is important to add Theme configuration in those clauses in order to support the Theme analysis. Halliday (1994: 62-63) summarized the thematic organization of these clauses.

Finite dependent clauses typically have a conjunction as structural Theme, e.g. *because, that, whether*, followed by a topical Theme. The examples are shown in Figure 12.

(I asked)	whether	pigs	have wings
(They knew)	that	in spring	the snow would melt
(He left)	because	his work	was done
	structural	topical	
	Theme		Rheme

Figure 12: Theme in Finite Dependent Clauses with Conjunctions

When it begins with a WH-element, on the other hand, that element constitutes the topical Theme. It is shown in Figure 13.

(I asked)	why	no-one was around
(They knew)	which side	their bread was buttered
	topical	
	Theme	Rheme

Figure 13: Theme in Finite Dependent Clauses with WH-elements

In a non-finite dependent clause, there may be a conjunction or preposition as structural Theme which may be followed by subject as topical Theme. However, many non-finite clauses have neither, in which case they consist of rheme only. It can be seen in the following examples.

with	all the doors	being locked	(we had no way in)
while	-	not blaming them	(I'm still disappointed)
-	-	to avoid delay	(have your money ready)
structural	topical		
Theme		Rheme	

Figure 14: Theme in Non-Finite Dependent Clauses

Embedded clauses are clauses which function inside the structure of a nominal group, as ‘defining relative’ clauses, e.g. *who came to dinner in the man who came to dinner*. The thematic structure of such clauses is the same as that of dependent clauses. They are down-ranked and they do not function as constituents of a sentence. Their thematic contribution to the discourse is minimal, and for practical purposes can be ignored.

Minor clauses such as calls, greetings, and exclamations have no mood or transitivity structure.. Just like minor clauses, anaphoric ellipsis which is a part of elliptical clauses has also no thematic structure. Meanwhile, the other part, exophoric ellipsis has a thematic structure, but it consists of rheme only. The Theme is (part of) what is omitted in the ellipsis. The examples of minor clause, anaphoric and exophoric ellipsis are shown in the Figure 15.

“It	must be getting late”	(not elliptical)
Theme	Rheme	

“No...no”	Anaphoric ellipsis

“Quick!”	Minor clause

“Must go”	Exophoric ellipsis
Rheme	

“No time”	Exophoric ellipsis
Rheme	

Figure 15: Thematic Structure Realization in Minor Clause, Anaphoric and Exophoric Ellipsis

5. About *The 2012* movie

a. Film Production

2012 (film) is a 2009 American science fiction disaster film directed by Roland Emmerich. It stars John Cusack, Chiwetel Ejiofor, Amanda Peet, Oliver Platt, Thandie Newton, Danny Glover, and Woody Harrelson, among others. It was produced by Emmerich's production company, Centropolis Entertainment, and was distributed by Columbia Pictures. Filming began in August 2008 in Vancouver, although it was originally planned to be filmed in Los Angeles.

b. Synopsis

Dr. Adrian Helmsley, part of a worldwide geophysical team investigating the effect on the earth of radiation from unprecedented solar storms, learns that the earth's core is heating up. He warns U.S. President Thomas Wilson that the crust of the earth is becoming unstable and that without proper preparations for saving a fraction of the world's population, the entire race is doomed. Meanwhile, writer Jackson Curtis stumbles on the same information. While the world's leaders race to build "arks" to escape the impending cataclysm, Curtis struggles to find a way to save his family. Meanwhile, volcanic eruptions and earthquakes of unprecedented strength wreak havoc around the world.

B. Orientation and Analytical Construct

People around the globe interact with each other by using language. Mutually, they communicate their ideas and knowledge in order to build relationship besides to

show their existence. The communication is revealed both in spoken and/or written language. These two kinds of language are then realized into texts.

The *2012* film is a film that can be categorized as a text employing spoken language. It is a text since it can be recorded into script of the original version which is in English and script of the product of subtitling which is in *Bahasa Indonesia* and it is spoken because the film consists of dialogues i.e. the characters' dialogues and monologues. Subtitling here acts as one of the bilingual translation processes.

The *2012* film, aside from its prominent achievement in the world of entertainment, is one piece of work that possesses aesthetics and moral values that the filmmaker wants to deliver to the audience. That is why, here, the act of subtitling should be taken into account. A good subtitling process brings about a comprehensible, logical and naturally sounding subtitle without lessens the original meaning of the film including the aesthetics and moral values.

Regarding the problem above, the research attempts to analyze the film particularly on its language analysis. For the conception of language, this study adopts and applies Systemic Functional Linguistics (SFL) framework for its investigation of languages that are involved in the translation phenomena (data) under study. One reason for choosing SFL as its framework is because it associates the conception of translation phenomena as meaning phenomena in the first place. In this case, since its basic is semantic, not syntactic, SFL put forward a very strong conception of meaning and meaning in the system is realized in text.

Considering the focus of the analysis, which is the thematic structure analysis, this study applies Halliday's theory of Theme as the major textual system as written

in his book of *An Introduction of Functional Grammar* (1994). This analysis is oriented to classify the clauses in the original script and the subtitle script of *The 2012* film into their textual, interpersonal, and topical Theme. Each of them has their own elements or features. Continuatives, structural conjunctions, and conjunctive adjunct are the elements of textual Theme. Meanwhile, the interpersonal part of the Theme includes one or more of its elements: the mood marking Theme that consists of finite operator and WH-interrogative; vocative; and modal (adjunct). Topical Theme is the first element in the clause that expresses some kinds of ‘representational’ meaning. The Theme refers to one part of experiential (topical) elements namely, process, participant and circumstance.

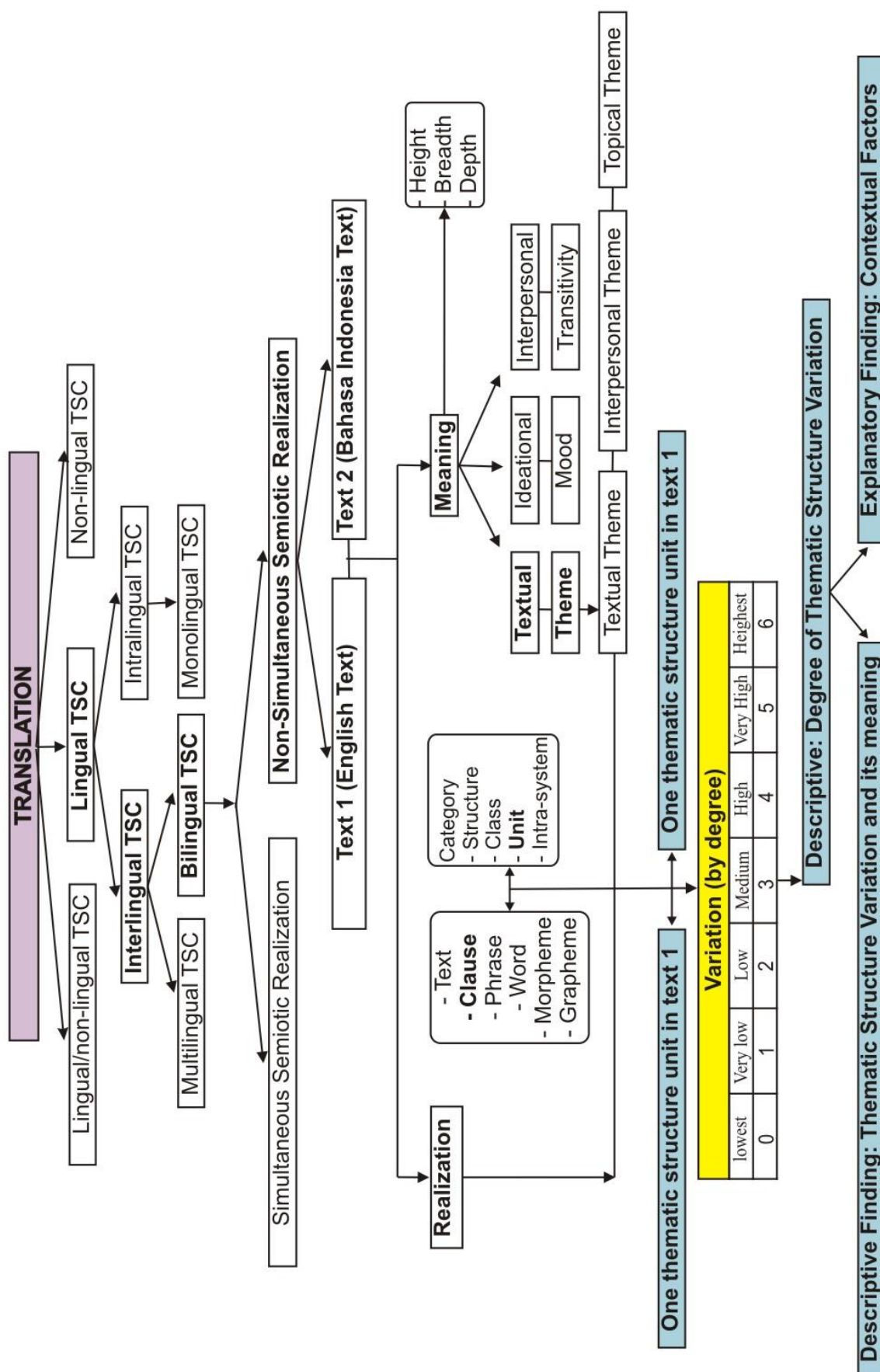


Figure 16: Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Research Type

This research is using descriptive qualitative research since the data and the analysis are in the form of words and description. It is qualitative as the data are in the form of words. Meanwhile, the use of number in qualitative research is possible since it is only used as the complement and aimed to facilitate the analysis (Moleong, 2007: 38). Moreover, it provides natural data as the researcher do not apply any experiment. One characteristic of qualitative research is descriptive. It is descriptive as the research is suitable to explain the data which are in the form of words. This method is chosen as it is appropriate to perform the research of textual meaning breadth variation of the *2012* movie text and its Bahasa Indonesia subtitling movie text.

In analyzing the data, this approach also employs content analysis method. In accordance with this, some experts have proposed definitions of the content analysis. According to Weber in Moleong (2006:220), content analysis as research methodology utilizes a set of procedures to get the valid conclusion from the book or document. Meanwhile, Krippendorff (1981:21) defines content analysis as a research technique to make replicable and valid inferences from data to their context. Zuchdi (1993: 1) says that content analysis is a systemic technique to analyze the meaning of a message and the way to reveal the message. Based on the definitions of content analysis above, this approach is suitable to be used to analyze the thematic variation

of the data and to interpret contextual factors that motivated the occurrence of the variation.

B. Data and Data Sources

The data sources of this research were English - Bahasa Indonesia 2012 movie texts. The English movie text is, then, represented in Text 1 while the Bahasa Indonesia subtitling movie text is in Text 2. The prominent data are the thematic variation expression of both Text 1 and Text 2 in the form of clause units.

In this research, the data sources of English movie entitled *2012* which was produced by Emmerich's production company and was distributed by Columbia Pictures. Meanwhile, the movie is in the form of DVD which is released in November, 2009. The data of English Text (Text 1) is taken from the dialogues of the *2012* movie DVD. This transcription is used in order to reach the accuracy of the data of Text 1. The data of Text 2 is taken from the Bahasa Indonesia subtitle of the *2012* movie DVD which is translated from the Text 1 by anonymous subtitler.

C. Research Instruments

One of the characteristics of a qualitative research is the researcher as the main instrument (Moleong, 2007: 9). In a qualitative research, the researcher acts as the planner, the data collector, the data analyst and the reporter of the findings (Moleong, 2007: 168). The other instrument is the data sheet which supports the observation of the data. The data are analyzed by using a table to determine the degree of variation of textual meaning breadth which is realized in thematic variation.

The degree of variation is scaled from number 0 up to number 6 (0=Lowest; 1=Very Low; 2=Low; 3=Medium; 4=High; 5=Very High; 6=Highest).

D. Data Collection

The data are collected by observing and documenting from the data source. In this research, there are some steps in collecting the data. At first, it is by watching the movie which is in the format of DVD. Second, it is by transforming the dialogue of the movie into script text. Together with, it is also checked the accuracy of the script text by matching it to the official transcript text. Then, it is by rewriting the Bahasa Indonesia subtitle of the movie into script text. In this process, the English script texts are the source text which is, later, called Source Expression (SE) and also called Text 1 (T1). While, the Bahasa Indonesia script texts are the target text which is, later, called Target Expression (TE) and also called Text 2 (T2). After that, the two transcripts of the T1 and T2 are placed into table of analysis in pairs. The transcriptions of those T1 and T2 are in the form of clause units (sentences). Afterward, those pairs of sentence are numbered in the order of their appearances. Finally, it is done the final checking for making sure the suitable pairs of T1 and T2 of the data.

E. Data Analysis

There are some experts who have argued about the processes of data analysis in a qualitative research. Moleong (2007: 149) states that qualitative research employs a naturalistic approach thus the data analysis should be done together with

the data collection. Bogdan and Biklen in Moleong (2007: 248) define data analysis as an attempt done by working with data in the processes of organizing, classifying and synthesizing the data. In this research, those processes are elaborated in some steps. These are some steps in analyzing the data in this research after all the data collected. They are as follows.

1. The data are identified into their types of clause. The purpose is to facilitate in determining the elements of the clause units which will lead to the next analysis.
2. From the elements of the clause units of the data, it can be found out the Theme(s) and determined of its types. In this step, the practices are begun with finding the thematic structure of the clause.
3. From the thematic structure which have been found, it can be found out the Theme selection of the data whether belong to marked, unmarked, or predicated.
4. The thematic variation of both data is compared to measure the variation. It is done by classifying the comparison of the thematic variation by scored into seven scales of variation degree ranked from 0 – 6 which each rank represents each degree come from lowest, very low, low, medium, high, very high, and highest. Then, it is continued with determining the higher degree of variation whether it is higher or same degree between of the Source Expression and Target Expression.
5. The total variation of the findings are counted to find the frequency and the percentage of each category.

6. The data findings are analyzed and discussed. The analyses are supported by instances.
7. The data findings and the analyses are interpreted on how the variation of both texts occurs and explained the contextual factors that motivated the occurrence of the variation.
8. Lastly, from the findings and discussions, it can be drawn the general conclusion of the phenomenon.

Those are the steps which show the process of analyzing the textual meaning breadth represented on thematic variation in this research. To do the analysis easily, the data are collected and analyzed in a data analysis sheet with simplifying the terms of analysis in notational convention. Here are the notational convention (Table 10) and the layout of the data analysis sheet (Table 11) applied in this study.

Table 10. Notational Convention

Clause Types	sim : Simple clause com : Compound, complex, and compound complex clause min/elip : Minor clause / elliptical clause
Textual Theme Elements	cont : Continuative str : Structural conjunction conj : Conjunction Adjunct
Topical Theme Elements	S : subject (participant) P : Predicator (process) C : Complement (circumstance)
Interpersonal Theme Elements	voc : Vocative mod : Modal adjunct fin : Finite verbal operator WH-intr : WH - Interrogative

F. Trustworthiness of Data

According to Moleong (2007: 321 - 342), there are four criteria as the basis to achieve trustworthiness of the research in a qualitative research. They are credibility, transferability, dependability and conformability. In addition, Maleong proposes ten techniques in achieving trustworthiness of the data. They are (1) extended participation, (2) perseverance observation, (3) triangulation, (4) discussion, (5) reference sufficiency, (6) analysis of negative case, (7) member's checking, (8) thick description, (9) auditing, and (10) confirm-ability auditing.

Some techniques above are used in this research in order to verify the trustworthiness of the data analysis. The credibility of this research is checked by using triangulation technique, perseverance observation and discussion with colleagues. The triangulation technique is done by involving other researchers who the same research subjected in the field to interpret the data. They verify the data with their analysis of thematic variation. The results are, then, discussed together with the researcher. The perseverance observation is applied in the analysis in order to find out the deep interpretation of the research. It is done by checking and revising the data analysis in many times. The discussion with colleagues is done by the researcher to discuss the subject matter of the research and the analysis of the data in order to comprehend the insight of the topic from other perspectives. The colleagues here are some students from English Education Department and English Literature Program specialized in translation study who have same topic in their observations i.e. about textual meaning research. Moreover, suggestions from them in the discussion

contribute to the researcher in reviewing the analysis and developing the research map.

The transferability of the data is built by doing thick description. It is done by discussing, explaining and interpreting the findings in detail way. Meanwhile, the dependability and conformability of the data are done by auditing technique.

In accordance with the theory sources, this research takes some books which are related to the textual meaning breadth variation to synchronize the findings of the data analysis. Finally, the data analysis is also supported by the point of view of the consultants: Mr. Asruddin B. Tou, Ph.D. and Mr. Yosa Alzuhdy, M.hum.

G. The Analysis Applied in This Study

Tabel 12. Parameter of Analysis Variation in Thematic Structure

	Realisation Variation in Grammatical Complexity: One Whole Clause Unit Representing One Clause Rank Lingual Expression, Which May Be One Simple Clause or One Clause Complex of Paratactic, Hypotactic and or Embedded Relations: Number of Clauses and Functional Elements		H D	0	1	2	3	4	5	6
	Text 1 Chapter	Text 2 Chapter								
1.	One simple clause	One simple clause of the same number of functional elements		✓						
2.	One simple clause	One simple clause of one different functional elements in terms of number			✓					
3.	One simple clause	One simple clause of two different functional elements in terms of number				✓				
4.	One simple clause	One simple clause of three different functional elements in terms of number					✓			
5.	One simple clause	One simple clause of four different functional elements in terms of number						✓		
6.	One simple clause	One simple clause of five or more different functional elements in terms of number							✓	
7.	One simple clause or clause complex	No lingual expression								✓
8.	One simple clause	One clause complex of two clauses of paratactic or hypotactic or embedded relations			✓					
9.	One simple clause	One clause complex of three clauses of paratactic or hypotactic or embedded relations				✓				
10.	One simple clause	One clause complex of four clauses of paratactic or hypotactic or embedded relations					✓			
11.	One simple clause	One clause complex of five clauses of paratactic or hypotactic or embedded relations						✓		
12.	One simple clause	One clause complex of six or more clauses of paratactic or hypotactic or embedded relations							✓	
13.	One simple clause	One clause complex of three clauses of paratactic and hypotactic or embedded relations, or hypotactic and embedded relations				✓				
14.	One simple clause	One clause complex of four clauses of paratactic and hypotactic or embedded relations, hypotactic and embedded relations, or paratactic and hypotactic and embedded relations					✓			

15.	One simple clause	One clause complex of five clauses of paratactic and hypotactic or embedded relations, hypotactic and embedded relations, or paratactic and hypotactic and embedded relations						✓	
16.	One simple clause	One clause complex of six or more clauses of paratactic and hypotactic or embedded relations, hypotactic and embedded relations, or paratactic and hypotactic and embedded relations							✓
17.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with exactly the same number of clauses		✓					
18.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with one different number of clauses			✓				
19.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with two different number of clauses				✓			
20.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with three different number of clauses					✓		
21.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with four different number of clauses						✓	
22.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with five or more different number of clauses							✓
23.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of exactly the same number, relation and number of functional element of clauses		✓					
24.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of exactly the same number and relation but with different number of functional element of clauses			✓				
25.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with one different number of overall clauses				✓			
26.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with two different number of overall					✓		

CHAPTER IV

RESULTS AND DISCUSSION

A. Descriptive finding and Valuing: The Thematic Structure Variation

An analysis on the sentence types and thematic structure variations were conducted on the English transcript (ST) and the bahasa Indonesia subtitles (TT) of *The 2012* film. The analysis includes 2436 samples of sentences in the conversation of the film. This section is a part which tries to present the result of the data analysis classified based on the analytical categories, that is, sentence types, thematic structure, and Theme selection. In the end of this section the whole degree of variations is presented.

In the first category, some variations occur in terms of the sentence type or structure, which consist of simple sentences, complex sentences, compound sentences, and minor clauses. To simplify the category, complex and compound sentences are put in the same subcategory. This simplification is based on the shared characteristic which differentiates them with other categories, i.e. the occurrence of multiple clauses and dependent clauses. Therefore, there might be cases of complex-compound sentences, or sentences that have multiple clauses and at least one dependent clause. To make it simple, instead of making three subcategories (i.e. complex, compound, and complex-compound), the three types of sentence will be placed in one subcategory. The occurrence of each sentence type can be seen in the table overleaf.

Table 13: The Occurrence of Sentence Types

Source Text	Sentence Types	Frequency	Percentage
English Script	Simple	1527	69.79%
	Complex/compound	127	5.80%
	Minor	534	24.41%
Total		2188	100%
Bahasa Indonesia Subtitles	Simple	1502	69.22%
	Complex/compound	126	5.81%
	Minor	542	25.98%
Total		2170	100%

The table shows that the most frequent sentences found in the English script are simple sentences, followed by minor clauses sentences and complex or compound. In the bahasa Indonesia subtitles, the same case also occurs, where the most frequent clause is simple sentences, followed by minor sentences and complex or compound sentences. There are two things that need to be noted from the table: firstly, the variation of the frequency of each sentence type in the English scripts (ST) and bahasa Indonesia subtitles (TT), and secondly, the variation of the total number of sentences in the ST and TT. Firstly, the number of simple sentences in the ST results in a higher number in the TT but that of complex/compound sentences in the ST results in a lower number in the TT, meaning that during the subtitle translated some complex/compound sentences into simple sentences. Secondly, there are 2188 data in the form of sentences in the ST and there should be the same number of sentences collected from the TT. However, there are only 2170 sentences provided by the subtitles. More about those variations will discussed in the next section.

In the second analytical category, some variations occur on the thematic structure. The thematic structure includes Topical Theme, Textual Theme, and

Interpersonal Theme. The Topical Thematic structure is divided into three variants: Participants, Process, and Circumstance. Meanwhile, the Textual Thematic structure is divided into three types: Continuative, Structural, and Conjunctive Adjunct. The Interpersonal Thematic structure is categorized into Vocative, Modal Adjunct, and Mood-Marking variants. In this analytical category, the occurrence of each clause form can be seen in the table below.

Table 14: The Occurrence of Topical, Textual, and Interpersonal Themes

No	Part of Theme		English Script		BI Subtitles	
			Freq	Perc	Freq	Perc
1	Topical Theme	Participant	1573	49.76%	1396	48.49%
		Process	521	16.48%	509	17.68%
		Circumstance	208	6.58%	228	7.92%
			2302	72.83%	2133	74.09%
2	Textual Theme	Continuative	20	0.63%	15	0.52%
		Structural	105	3.32%	98	3.40%
		Conjunctive Adjunct	51	1.61%	46	1.60%
			176	5.57%	159	5.52%
3	Interpersonal Theme	Vocative	293	9.27%	290	10.07%
		Modal Adjunct	8	0.25%	6	0.21%
		WH-Interrogative	237	7.50%	231	8.02%
		Finite	145	4.59%	60	2.08%
			683	21.61%	587	20.39%
Total			3161	100%	2879	100%

The table shows that the 2188 sentences in the English script have made a total of 3161 Themes, composed of 2302 Topical Themes, 176 Textual Themes, and 683 Interpersonal Themes. On the other hand, the 2170 sentences in the bahasa Indonesia subtitles make up of 2879 Themes: 2133 Topical Themes, 159 Textual Themes, and 587 Interpersonal Themes.

In the third analytical category, some variations occur on the Theme selection in the both texts. This analytical category which measures the occurrences of Marked Theme and Unmarked Theme finds a rank of frequency of the occurrences, from the highest to the lowest. Furthermore, this point also finds the variations on the number of each Theme category and its variants. A more detailed description of the data on the third analytical category is presented in the table below.

Table 15: The Occurrence of Marked and Unmarked Themes

No	Theme Selections		Frequency	Percentage
1	English Script	Marked Theme	729	31.67%
		Unmarked Theme	1573	68.33%
	Total		2302	100%
2	Bahasa Indonesia Subtitles	Marked Theme	737	34.55%
		Unmarked Theme	1396	65.45%
	Total		2133	100%

The table above shows that Unmarked Theme is the highest Theme selection in both the English and bahasa Indonesia texts, followed by Marked Theme. In the English script (ST), the Unmarked Theme reaches 1573 occurrences (68.33%) and the Marked Theme reaches 729 occurrences (31.67%). In the bahasa Indonesia text (TT), there are some differences in the frequency on the Theme selections. The highest frequency is Unmarked Theme which reaches 1396 (65.45%) occurrences, followed by Marked Theme which reaches 737 occurrences (34.55%).

The difference of frequency of Theme selections between the ST and TT above also shows that the translation from the English script to the bahasa Indonesia

subtitles experiences some variations on the category of Theme selections. More about these variations will be discussed in the next section.

However, before some variations on the analytical category above are discussed further, some data found in the data sheet will be presented. These data also provide a basis for the conclusion of the overall variations collected as the result of the comparison between the English and bahasa Indonesia texts. This general analysis has grouped all the variations of each clause into a single category of Degree of Variation.

The degree of variation then was classified the frequency of variations which occur in each number of sentences. The classification then was put into order of a serial rank of the lowest variation to the highest variation. In this point, variation is categorized as the lowest when the comparison of both text results in 0 (zero) variation, and it is categorized as the highest when the comparison results in 7 (seven) variations. The complete result of the comparison between the English and bahasa Indonesia texts (ST and TT) can be seen in the table below.

Table 16: Tabel Degree of Variation

No	Degree of Variations	Frequency	Percentage
1	Lowest variation, represented by “0”	2251	92.41%
2	Very Low variation, represented by “1”	152	6.24%
3	Low variation, represented by “2”	25	1.03%
4	Medium variation, represented by “3”	2	0.08%
5	High variation, represented by “4”	2	0.08%
6	Very High variation, represented by “5”	0	0%
7	Highest variation, represented by “6”	2	0.08%
Σ		2436	100%

The table above presents the overall variations which are classified into seven degrees. The lowest, very low, low, medium, high, very high, and the highest. The table also contains the number of sentences in which the degrees of variation occurs. The next column provides the total frequency of sentences in which the degree of variation occurs. The table shows that the degree of variation mostly occurs at the lowest level, which is found in 2251 sentences or 92.41% of the total data. This means that around half of the data show no variation between the ST and the TT. The lower frequency is the very low degree of variation at 6.24% (152 sentences) followed by low degrees of variation which are found in 25 sentences each or 1.03% of the total sentences. The next lower frequency is found in the medium, high, and highest degree of variation which is found in 2 sentences or equals to 0.08% of the total, and last followed by the very high degree of variation which occurs in 0 sentences or 0% of the total data.

B. Explanatory finding and Valuing: The Contextual Motivating factors

From the presentation of data in the previous section, this part discusses more factors related to the occurrence of the variations above. Basically, the variations are explored as an inherent factor occurring along with the process of translation. This logic comes from a fundamental assumption that each language has its own characteristics, so the transfer of meaning from the SL into the TL is a rather difficult process. The translation process may retain the original structure of the SL, but it might sometimes sounds clumsy in the sense of the TL. On the other hand, the

translation may prioritize the meaning, but sometimes it will affect the structure of the text in the TL.

Hence, the translation process from English to bahasa Indonesia also faces the same problem. In this case, the English transcript of the film *2012* is the ST and the bahasa Indonesia subtitles of the film is the TT. The data presentation on the previous section in this chapter at a glance gives us proof that the variations, especially in clause and thematic structure and Theme selection, show there are different characteristics of both texts.

However, it is not a final conclusion. In practice, variations can also be caused by the translator. The final conclusion will only be withdrawn more validly after making a thorough analysis of the texts. Here, the discussion traces the problem. Along with the analysis, the discussion also presents the case of the occurrences in the data to observe them in a closer way. The systematic analysis will be organized serially as the data presentation above, where the topic of discussion will be as follows: variation of the clause structure, thematic structure, Theme selection, and degree of variation. As mentioned above, the variation analyzed in the context of translation process from the English transcript (ST) to the bahasa Indonesia subtitles (TT).

1. Variation of the Sentence Structure

As mentioned before, there are two significances needing to be discussed from the data of the variations on the sentence structure. The first is the variation of the frequency of each clause structure on the ST and TT, the second is the variation of the total number of the sentences in the ST and TT. The discussion of both variations

can then be presented in three topics: the variation of simple sentences, variation of complex sentences, and the decreasing number of sentences.

a. Variation of Simple Sentence

There are some significant variations occurring in the translation process, in which the simple sentences of the English transcript were translated into bahasa Indonesia subtitles and resulted in other sentence forms. The new sentence forms resulted in the translation process are complex sentences and minor sentences.

1) Simple Sentence to Complex Sentence

This variation can be observed in the sentence number 38 as seen below.

38	I	was hoping for something a little more original		
ST	Participant			
	Topical			
	Theme	Rheme		

38	Ku	kira	kau	akan pilih kata yang lain
TT	Participant		Participant	
	Topical		Topical	
	Theme	Rheme	Theme	Rheme

In sentence 38, the ST is a simple sentence, with 'I' functioning as the Theme and the rest of the sentence as the Rheme. It only has a Topical Theme 'I' which is also a Participant element. It is translated into the TT as a complex sentence with 'Kukira' as the independent clause and the rest as the dependent clause. Both clauses have a Participant element that makes up the Topical Theme.

2) Simple Sentence to Minor Clause

41	I	mean	really?
ST	Participant		
	Topical		
	Theme	Rheme	

41	Sungguh?
TT	

42	No	that	's alright
ST	Continuative	Participant	
	Textual	Topical	
	Theme		Rheme

42	Tidak	tak apa-apa
TT		

In sentence 41, the simple ST sentence was translated into a minor clause, which does not have a thematic structure. The same case occurs in sentence number 42.

b. Variation of Complex Sentence

There is only one kind of sentence form variation from complex sentence, that is, to simple sentence. The case can be observed below.

68	But	there	's	no telling	what	the others	will do
ST	Structural	Participant			Structural	Participant	
	Textual	Topical			Textual	Topical	
	Theme		Rheme		Theme		Rheme

68	Tetapi	<i>aku</i>	tak	tahu	dengan	yang lain
TT	Structural					
	Textual					
	Theme		Rheme			

The ST in sentence 68 is a complex sentence, consisting of an independent clause '*But there's no telling*' and a dependent clause '*what the others will do*'. On

the other hand, the TT is a simple sentence which consists of one clause. In the TT, one element of the Theme is omitted, i.e. the Participant of the Topical Theme '*aku*', which sometimes is omitted in the spoken Bahasa Indonesia. This shows a case of ellipsis but without a loss of Theme, since the Structural Textual Theme '*Tetapi*' remains.

c. Decreasing Number of Sentences

As presented in the previous discussion, one significant variation also occurs in the total sentence of both ST and TT. In this case, the total data analysis 2188 sentences in the ST decrease to the total data analysis 2170 sentences in the TT. In data number 45 and 96, there is two sentence of the English script which was not translated into the *Bahasa Indonesia* subtitles.

Table 17: Decreasing Number of Sentence

Sentence No.	English Sentence	BI Sentence
45	<u>Hey</u>	No clause realisation
96	Issacs	No clause realisation

The sentence in 45 and 96 English transcript (ST) which was not translated to its subtitles is sentence number 45 and 96 which is marked in bold text.

2. Variation of the Topical, Textual, and Interpersonal Themes

As presented in the previous section, some variations occur on the thematic structure in both the English and bahasa Indonesia texts (ST and TT). All three kinds of Theme note higher occurrences in the English script than in the bahasa Indonesia subtitles. In other words, generally the thematic occurrence is also higher in the English text than in the Bahasa Indonesia counterpart in the data, as many as 3161

compared to 2879. A more complete and detailed case of the variations will be discussed in each Theme, completed with the sample case of the variation occurrence.

a. Variation of the Topical Theme

Topical Theme counts significant variations, in which the ST notes 2302 occurrences, while the TT notes 2120 occurrences. More specifically, the element of the Theme counts relatively not similar number of occurrences, where the Theme on the element of Participant reaches 1557 occurrences in the ST, and 1388 occurrences in the TT. The Theme on the element of Process in ST reaches 519 and TT are 507 number of occurrences, and lastly, Theme on the element of Circumstance reaches 206 occurrences in the ST and 225 occurrences in the TT.

Tabel 18 : Variation Table of The Topical Theme

Part of Theme		English Script		BI Subtitles	
		Frequency	Percentage	Frequency	Percentage
Topical Theme	Participant	1573	68.33%	1396	65.45%
	Process	521	22.63%	509	23.86%
	Circumstance	208	9.04%	228	10.69%
		2302	100%	2133	100%

It means, the number of occurrence of all elements has decreased along with the translation process from English (SL) to bahasa Indonesia (TL). Aside from the decreasing number of occurrence, variations also occur in terms of changing in element and kinds of thematic structure from ST to TT. The data processing indicates that there are three kinds of variation or shift of the element of Topical Theme: Participant element to Circumstance element, Circumstance element to Participant element, and the lack of Theme in one of the texts, in this case in the *bahasa Indonesia* subtitle (TT).

1) Participant Element to Circumstance Element

This case can be seen below.

51	It	's	funny
ST	Participant	finite	
	Topical		
	Theme	Rheme	

51	Lucu sekali	kau	bertanya	begitu
TT	Circumstance		process	
	Topical			
	Theme	Rheme		

In sentence 51, there is a significant variation of both texts. From the category of Topical Theme element, the word '*It*' has been shifted from Participant element of Topical Theme in the ST, to '*Lucu Sekali*' as Circumstance element of Topical Theme in the TT. While in the TT, the phrase '*Lucu Sekali*' means a certain circumstance or certain quality in which the Participant ('*kau*') Processes ('*bertanya*') in a certain way or Circumstance ('*begitu*').

2) Circumstance Element to Participant Element

This variation can be seen below.

93	Yet	there	you	are	in strength in numbers
ST	Structural	Circumstance			
	Textual	Topical			
	Theme			Rheme	

93	Tapi	kalian	di sini	kuat dan banyak
TT	Structural	Participant		
	Textual	Topical		
	Theme		Rheme	

In the ST '*There*' serves as the Circumstance element of Topical Theme, while in the TT '*kalian*' is the Participant element of Topical Theme. The ST means that in a Circumstance ('*There*') a Participant ('*you*') experience a Process ('*are*'). The TT is a minor clause, containing only Participant and Circumstance elements: '*kalian*' (Participant) and '*di sini*' Circumstance. It can be said that a Participant ('*kalian*') is in a Circumstance ('*di sini*'). In the perspective of the English language, it sounds as two separate elements and does not form a clause. However, in bahasa Indonesia, '*di*' as the bounded element to the Circumstance element may function as a Process means 'being', so it can be interpreted as a Participant ('*kalian*') experience a Process ('*di*') in a Circumstance ('*sini*'). In short, because the translator make changing the arrangement of clauses in TT, both texts experience has a variation: of the Circumstance element of Topical Theme in English and of Participant Element of Topical Theme in bahasa Indonesia.

3) Lack of Thematic Structure in the TT

The last case of the variation of Topical Theme is the lack of thematic structure, especially in TT. The occurrence is presented below.

120	Is	it	possible?
ST	Finite	Participant	
	Interpersonal	Topical	
	Theme		Rheme

120	Mungkinkah?		
TT	Modal		
	Rheme		

The ST in sentence 120 shows a simple clause with '*Is*' as Finite/Mood-Marking element of Interpersonal Theme and '*it*' as Participant element of Topical Theme. Meanwhile, in the TT it is an elliptical clause (exophoric) composed by only one element functioning as Rheme. In other words, the bahasa Indonesia text above experiences a lack of Thematic element.

b. Variation of Textual Theme

Tabel 19 : Variation Table of The Textual Theme

Part of Theme		English Script		BI Subtitles	
		Frequency	Percentage	Frequency	Percentage
Textual Theme	Continuative	20	11.36%	15	9.43%
	Structural	105	59.66%	98	61.64%
	Conjunctive Adjunct	51	29.98%	46	28.93%
		176	100%	159	100%

Textual Theme counts 176 variation occurrences in the ST and 159 in the TT. More specifically, the variation of this Theme is realized in 20 occurrences of Continuative Textual Theme in the ST, and 15 occurrences in the TT. Structural Textual Theme counts 105 occurrences in the ST and 98 in the TT. And the last variation, Conjunctive Adjunct Textual Theme counts 51 in the ST and counts 46 in the TT.

Similar to the case of variation of the Topical Theme, there are lower occurrences of Textual Theme variation in the TT than the ST. However, the Topical Theme has a much higher frequency of occurrences than this Textual Theme.

1) Variation of Continuative Textual Theme

The case of this variation is shown in sentence 128 below.

Well,	God	will	probably	fight	on	your	side
Continuative	Participant						
Textual	Topical						
Theme		Rheme					

Mungkin,	Tuhan	akan	berpihak	pada	kau
Modal	Participant				
Interpersonal	Topical				
Theme		Rheme			

As seen in the sample above, Continuative Textual Theme occurs in the ST but not in the TT. In the ST, Continuative is presented by the element ‘*Well*’, which serves to show a response to the message conveyed by the addressee in the previous sentence. The context of the sentence can be seen as follows. Just like what the example above shows, the continuatives are unrealized in the BI sentences. In some cases, this is mostly because there is no equivalence in *Bahasa Indonesia* that is considered to be quite represents certain continuative feature such as ‘*well*’. So, the TT has a Mood-Marking Interpersonal Theme in the word ‘*Mungkin.*’

2) Variation of Structural Textual Theme

The variation of Structural Textual Theme is illustrated below.

182	But	that	‘s	crazy
ST	Structural	Participant	finite	
	Textual	Topical		
	Theme		Rheme	

182	Gila			
TT				
	Rheme			

191	Or	maybe	I	'll	come	with	you
ST	Structural	Modal	Participant				
	Textual	Interpersonal	Topical				
	Theme			Rheme			

191	Mungkin	Aku	ikut	denganmu
TT	Modal	Participant		
	Interpersonal	Topical		
	Theme		Rheme	

The sample sentence number 191 above shows that the ST has an element of Structural Textual Theme represented by the word '*But*' followed by the Topical Theme in the word '*that*' and the rest constitutes the Rheme. However, in the TT there is only an element functioning as Rheme, because it is an elliptical clause which lacks of Thematic Structure. The elliptical clause '*Gila*' might be derived from the clause '*Tapi itu gila*'. This means, in this case, the Structural Textual Theme in the ST is not transferred structurally during the translation into the TT. In sentence 191, the Structural Textual Theme represented by the word '*Or*' in the ST is lost in the TT.

c. Variation of Interpersonal Theme

Tabel 20 : Variation Table of The Interpersonal Theme

Part of Theme		English Script		BI Subtitles	
		Frequency	Percentage	Frequency	Percentage
Interpersonal Theme	Vocative	293	42.90%	290	49.40%
	Modal Adjunct	8	1.17%	6	1.02%
	WH-Interrogative	237	34.70%	231	39.35%
	Finite	145	21.23%	60	10.22%
		683	100%	587	100%

The last discussion on thematic variation is on Interpersonal Theme. The finding sheet shows that Interpersonal Theme displays the lowest occurrences, below Textual

Theme and Topical Theme. In this case, the Interpersonal Theme in the ST counts 675 occurrences, including 293 occurrence of Vocative Interpersonal Theme, 8 occurrences of Modal Adjunct Interpersonal Theme, and 237 occurrences of W-H Interrogative Interpersonal Theme, and 145 occurrences of finite. Meanwhile, in the TT, there are 581 occurrences of Interpersonal Theme, including 290 occurrence of Vocative Interpersonal Theme, 6 occurrences of Modal Adjunct Interpersonal Theme, and 231 occurrences of W-H Interrogative Interpersonal Theme, and 60 occurrences of finite. In short, the highest occurrence is Vocative, followed by W-H Interrogative then finite and the last is Modal adjunct.

There are also some variations resulted during the translation process. However, the Vocative Interpersonal Theme in both texts shows the same number of occurrences, indicating no variation of Interpersonal Theme. Based on the findings, the variations in this category will be discussed as variations on Modal Adjunct Interpersonal Theme and variations on Mood-Marking Interpersonal Theme.

1) Variation of Modal Adjunct Interpersonal Theme

The case of variations on the Modal Adjunct Interpersonal Theme is shown below.

128	Well,	God	will	probably	fight	on	your	side
ST	Continuative	Participant						
	Textual	Topical						
	Theme		Rheme					

128	Mungkin,	Tuhan	akan	berpihak	pada	kau
TT	Modal	Participant				
	Interpersonal	Topical				
	Theme		Rheme			

In sentence 128, the modal + modal adjunct ‘*will probably*’ in the ST, which are parts of the sentence’s Rheme, are shifted to the front in the TT sentence (‘*Mungkin*’). Therefore, the word (‘*Mungkin*’) acts as Modal Interpersonal Theme that precedes the Topical Theme of Participant element ‘*God*’.

2) Variation of Mood-Marking Interpersonal Theme

A sample case of variations of Mood-Marking Interpersonal Theme is illustrated below.

72	What	‘s	going on?
ST	Mood-Marking		
	Interpersonal		
	Theme		Rheme

72	ada	Apa?
TT	Participant	
	Topical	
	Theme	Rheme

75	Are	they	reall
ST	Finite	Participant	
	Interpersonal	Topical	
	Theme		Rheme

75	Mereka	nyata
TT	Participant	
	Topical	
	Theme	Rheme

The sample sentence number 72 shows the variations that occur in the TT. In the ST, the word ‘*What*’ functions as the Mood Marking Interpersonal Theme (WH-interrogative), which marks the clause as an interrogative clause. However, in the TT

the Mood-Marking acted by the word '*apa*' is placed in the last position in the clause, which means that it does serve as a Rheme. The role of Theme is shown in the word '*kalian*' which does not indicate a Mood-Marking element but a Participant element.

In sentence number 75, the ST begins with the finite verbal operator '*Are*', which is a typical beginning of a yes/no question, making the Theme typically unmarked. However, in the TT, the finite verbal operator or question words in Bahasa Indonesia is not present.

3. Variation of Theme Selection

Tabel 21 : Variation Table of Theme Selection

No	Theme Selections		Frequency	Percentage
1	English Script	Marked Theme	729	31.67%
		Unmarked Theme	1573	68.33%
	Total		2302	100%
2	Bahasa Indonesia Subtitles	Marked Theme	737	34.55%
		Unmarked Theme	1396	65.45%
	Total		2133	100%

The Theme Selection as presented in the previous section has some significant occurrences in which the overall occurrences show higher frequency in the ST than the TT, and it also followed by lower occurrence of Unmarked and in the TT. In this case, the contrary applies in Marked Theme in which its occurrence in the TT is higher than that in the ST.

a. Variation of Marked Theme

In sentence 264, the ST begin with a subject.

264	She	insisted
ST	Partcp.	
	Topical	
	Theme	Rheme

264	Mendesaknya
TT	Process
	Rheme

In the target text is Marked. This means that the speakers deliberately choose a subject to depart in the sentence. But, in the ST, the use of subject to begin a question is typical and therefore Unmarked.

b. The Variation of Unmarked Theme

The variation of Unmarked Theme can be explained as follows.

302	It	's	for that very reason	I	know	that	you	are
ST	Participant			Participant		Structural	Participant	
	Topical			Topical		Textual	Topical	
	Theme	Rheme		Theme	Rheme	Theme		

302	Karena itu lah			aku	tahu	kau	siap
TT	Topical: Circumstance					Topical: Participant	
	Theme			Rheme		Theme	

The marked Theme realized by dependent clause positioning before the main clause of a complex sentence. The ST sentence is a complex sentence of which two clauses begins with a typical subject (*It* and *I*), therefore making both clauses typically Unmarked. However, the first clause was translated into a TT clause which

begins with a Topical Theme of Circumstance element (*'Karena itulah'*), making it Marked.

4. Variation Degree at Average

a. The existence of degree variation

Tabel 22: Realization variations of the data (two texts) under study

Σ analysis	$\Sigma 0$	$\Sigma 1$	$\Sigma 2$	$\Sigma 3$	$\Sigma 4$	$\Sigma 5$	$\Sigma 6$
2436	2251	152	25	2	2	0	2
100%	92.41%	6.24%	1.03%	0.08%	0.08%	0%	0.08%

The “0” degree of variation or the lowest variation is almost equal to the number of variations (1 - 6 or very low - highest). In the table, there are 2251 unit of analysis or **92.41%** that belong to the lowest variation. It means there are \pm 92.41% units of analysis in SL and TL contains no variations.

b. The existence degree of variation of the global overall average

The average of variations also proves that there are no wide differences between SL and TL. The average is measured by Mean formula for a group of data.

$$\text{Mean} = \frac{\Sigma(ti.fi)}{\Sigma fi}$$

Explanation:

ti : middle point of data

fi : frequency

$\Sigma(ti fi)$: the total frequency

c. The result in degree variaton average:

Tabel 23: Realization variations of the data (two texts) under study

Σ analysis	Σ^0	Σ^1	Σ^2	Σ^3	Σ^4	Σ^5	Σ^6
2436	2251	152	25	2	2	0	2
100%	92.41%	6.24%	1.03%	0.08%	0.08%	0%	0.08%

Tabel 24 : Degree of Variaton Average

level in analysis	interval	middle point (mp)	Frequency (f)	(f x mp)
0	0-5	2.5	2251	5627.5
1	5-10	7.5	152	1140
2	10-15	12.5	25	312.5
3	15-20	17.5	2	35
4	20-25	22.5	2	45
5	25-30	27.5	0	0
6	30-35	32.5	2	65
Σ			2436	7225

$$\begin{aligned}\text{Mean} &= \Sigma(f \times mp) : \Sigma f \\ &= 7225 : 2436 = \mathbf{2.97}\end{aligned}$$

Tabel 25 : Interval of Degree Variation

lowest	very low	low	medium	high	very high	highest
0-5	5-10	10-15	15-20	20-25	25-30	30-35
2.97						

The average of the degree of variation between SL and TL is **2.97**. If we put it in the interval, it is located between 0 - 5 which it belongs to “**lowest**” degree category of thematic structure variation. Therefore, the degree of thematic structure variations represented in the English-Bahasa Indonesia “2012” film texts is **lowest**.

This means that around half of the data show no wide differences between ST and TT.

The further explanation is:

a. Lowest Degree (Scale “0”) of Variation

2251 sentences in the data, or more than half, display the lowest degree of variation. The sentences in below displays the lowest degree of variation, i.e. there is no variation, is shown below.

12	You	were	mysterious	on the phone.
ST	Participant			
	Topical			
	Theme	Rheme		

12	Kau	terdengar	misterius	di telpon
TT	Participant			
	Topical			
	Theme	Rheme		

ST	I	gotta	speak	to	Anheuser	
49	Participant					
	Topical					
	Theme	Rheme				

TT	aku	harus	bicara	Pada	Anheuser
49	Participant				
	Topical				
	Theme	Rheme			

The ST and TT in both sentences show similar clause structure, thematic structure, and Theme selection. In terms of the thematic structure, both have similar structures. In the clause structure category, both are simple clauses, and in the Theme Selection they have Unmarked Theme because they begin with a subject.

b. Very Low Degree (Scale “1”) of Variation

Very low degree of variation occurs in 152 sentences, in which there are one variations or differences between the ST and TT.

191	Or	maybe	I	‘ll	come	with	you
ST	Structural	Modal	Participant				
	Textual	Interpersonal	Topical				
	Theme			Rheme			

191	Mungkin	aku	akan	ikut	denganmu
TT	Modal	Participant			
	Interpersonal	Topical			
	Theme		Rheme		

There is a variation between the two texts in which an element of Structural Textual Theme in the ST is not translated into the TT. The element is the word ‘*Or*.’ The table shows clearly how the word ‘*Or*’ as an element of Structural Textual Theme is not translated into bahasa Indonesia. Another element of the clause structure is still similar between the ST and TT; both have simple sentence structure and unmarked Theme Selection.

c. Low Degree (Scale “2”) of Variation

There are 25 occurrences that show low degree of variation, in which there are two differences between the ST and TT, and place the second rank under lowest degree of variation. One of the occurrences is presented below.

72	What	‘s	going on?
ST	Mood-Marking	finite	
	Interpersonal		
	Theme	Rheme	

72	ada	apa?
TT	Minor	
	Rheme	

In this sentence, the two out of the two variations are the Topical and Interpersonal Theme. While both the ST and TT have one word representing the Theme, that the TT serves as a minor sentence; in the ST the word serves as a Mood-Marking Interpersonal Theme (*'What'*). The second variation is also linked to those particular words: the Theme of the ST is Unmarked, since WH- element (*'What'*) is a typical Theme for interrogative sentence; on the other hand, the Theme of the TT is Marked because the addresser chooses the element *'ada'* as a point of departure. The Unmarked Theme would be the equivalent of WH- element, that is, *'Apa'*.

d. Medium Degree (Scale “3”) of Variation

There are 2 occurrences that show medium degree of variation in the data, meaning there are 3 variations between the ST and TT. One of the occurrences is presented below.

120	Is	it	possible?
ST	Finite/Mood Marking	Participant	
	Interpersonal	Topical	
	Theme		Rheme

120	Mungkinkah?		
TT			

In sentence 120, the variations between both texts occur in: clause structure, thematic structure, and Theme selection. The first variation is that the ST is a simple sentence, while the TT is a minor clause. The second is that the ST has a Participant

element of Topical Theme, while the TT lacks of thematic structure. The same case is also found in Theme selection, in which the ST has an Unmarked Theme, and the TT lacks of Theme; that is the third variation. The fourth variation is that the ST has a Mood-Marking Interpersonal Theme that the TT lacks.

e. High Degree (Scale “4”) of Variation

This level exhibits the highest number of variations in the data. There are 2 occurrences that show high degree of variation, in which each occurrence experiences four variations in each sentences. One of the occurrences can be seen as follows.

352	But	there	's	no telling	what	the others	will do
ST	Structural	Participant			Structural	Participant	
	Textual	Topical			Textual	Topical	
	Theme		Rheme		Theme		Rheme

352	Tetapi		<i>aku</i>	tak	tahu	dengan	yang lain
TT	Structural						
	Textual						
	Theme			Rheme			

The first variation between the ST and TT is the sentence structure. While the ST is a complex sentence, the TT is a simple sentence. Secondly, there is an ellipsis in the TT but does not lose the thematic structure of the sentence. This ellipsis is the omission of the Participant element or the subject '*aku*'. In the Theme, there is still the Structural Textual Theme '*Tapi*', therefore even though there is an ellipsis the Theme still remains. Thirdly, there is one Participant element of the Topical Theme in each of the ST clause, making a total of two Participant elements, while there is none in the TT. The third variation is counted as two variations. In total there are four variations between the ST and TT.

f. Very High Degree (Scale “5”) of Variation

This level not found in the data. There is 0 occurrence that shows high degree of variation in the data analysis, in which there are five variations in each sentences. Very High degree of variation means one simple clause of five or more different functional elements in terms of number (see table of parameter of analysis variation in thematic structure).

g. Highest Degree (Scale “6”) of Variation

The highest degree of variation means that there are no lingual expression in the target text. One of those two sentences is analyzed below.

45	Hey !
ST	Minor
45	---
TT	No Lingual Expression

5. Findings of the Higher Degree of Thematic Structure

Higher degree of Thematic structure variation is the comparison of the thematic variations between the source expression (SE) and the target expression (TE) which is higher than other. It is measured from the comparison of numbers of thematic variation elements in the two clause units that is comparison of type of clause, type of Theme and Theme selection. Higher degree of variation of the data can be separated into two categories i.e. same degree and different degree. Same degree (SE=TE) occurs when the two texts have same number and type of thematic variation. Further, different degree is separated into two i.e. the higher degree of source expression (SE)

and the higher degree of target expression (TE). The findings of higher degree of textual meaning breadth variation can be presented as Table 19 as follows.

Table 26: Finding of Higher Degree in Thematic Structure

Σ SE	Σ TE	Σ SE=TE	Σ
155	28	2251	2436
6.36%	1.15%	92.41%	100%

From table 19 above, the highest frequency of higher degree of variation is the same degree (SE=TE) which occurs 2238 times or 92.94% from the total 2408 units of analysis. The second place is the higher degree of target expression (SE) which occurs 145 times or 6.02%. The lowest frequency is the higher degree of source expression (TE) which occurs 25 times or 1.04%.

6. The Motivating Factors

The contextual factors that motivate the variation of thematic variation of the data cover intratextual, intertextual, situational, ideological and religious contexts. Those contexts can be included into intrinsic and extrinsic factors.

a. The Intrinsic/ Textual Motivating Factors

The intrinsic factors that motivate the occurrence of thematic variation of the ST and the TT are textual factors and the subtitles factors.

1) The textual factors

The textual factors are the factor of language in the text itself such cohesion, coherence, grammar, genre, register and the content of the text like phonology and expression. In the data, the textual factor that gives

much contribution to the variation is grammar. Although in a small number, other factors motivate the variation as well. The naturalness of language becomes the considerations in subtitles that also encouraging the variation.

Table 27: The Intrinsic/ Textual Motivating Factors

Intra-textual Factors	Data No.	ST: English Script	Degree of Variation
		TT: Bahasa Indonesia Subtitles	
Grammar: Sentence Type/Clause Complexes	45	Hey!	6
		No lingual expression	
Ellipsis on subject	352	But there's no telling what the others will do.	4
		Tapi tak tahu dengan yang lain.	
Naturalness	120	Is it possible?	3
		Mungkinkah?	

2) The subtitles factors

The subtitles factors definitely motivate the occurrence of the thematic variation of both texts since the research involves subtitles.

Karamitroglou (2000) from European Association for Studies in Screen Translation (ESIST) in <http://www.Geocities.com/CollegePark/Library> defines the Guidelines for Production and Layout of TV Subtitles. The guidelines are aimed to provide maximum appreciation and comprehension of the target film as a whole by maximizing the legibility and readability of the inserted subtitled text. The guidelines are as follows.

a) Spatial parameter / layout

(1) Position on the screen

Subtitles should be positioned at the lower part of the screen, so that they cover an area usually occupied by image action which is of lesser importance to the general aesthetic appreciation of the target film.

(2) Number of lines

A maximum of two lines of subtitles should be presented at a time. This would guarantee that no more than 2/12 of the screen image would be covered by subtitles at a time.

3) Text positioning

The subtitle text should be presented centered on its allocated line(s).

(4) Number of characters per line

Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for original text reduction and omissions.

b) Temporal parameter / duration

(1) Duration of a full two-line subtitle (maximum duration)

The reading speed of the “average” viewers (aged between 14 – 65, from an upper-middle socio-educational class) for a text of average complexity (a combination of formal and informal language) has been proven to range between 150 – 180 words per minute, i.e. between 2.5 – 3 words per second. This means that a full two line subtitle containing 14 – 16 words should remain on the screen for a maximum time of something less than 5.5 seconds.

(2) Duration of a single-word subtitle (minimum duration)

The minimum duration of a single-word subtitle is at least 1.5 seconds, however simple the word is. Less time would render the subtitle as a mere flash on the screen, irritating the viewers' eye. Again, it should be noted that equal to the importance of retaining a single-word subtitle for at least 1.5 seconds to secure ample reading time is the importance of keeping the same subtitle for not more than 1.5 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers.

(3) Leading-in time

Subtitles should not be inserted simultaneously with the initiation of the utterance but 0.25 of a second later, since tests have indicated that the brain needs 0.25 of a second to process the advent of spoken linguistic material and guide the eye towards the bottom of the screen anticipating the subtitle. A simultaneously presented subtitle is premature, surprises the eye with its flash and confuses the brain for about 0.5 a second, while its attention oscillates between the inserted subtitled text and the spoken linguistic material, not realising where it should focus.

(4) Lagging-out time

Subtitles should not be left on the image for more than 2 seconds after the end of the utterance, even if no other utterance is initiated in these two seconds. This is because subtitles are supposed to transfer the spoken text as faithfully as possible, in terms of both content and time of presentation and a longer lagging-out time would generate feelings of distrust toward the (quality of the) subtitles, since the

viewers would start reflecting that what they have read might not have actually corresponded to what had been said, at the time it had been said.

(5) Between two consecutive subtitles

About 0.25 of a second needs to be inserted between two consecutive subtitles in order to avoid the effect of subtitles' "overlay." This time break is necessary to signal to the brain the disappearance of one subtitle as a piece of linguistic information, and the appearance of another. If no such gap is maintained, the viewers' eye cannot perceive the change of the new subtitled text, especially if it is of the same length as the antecedent one.

c) Punctuation and letter case

(1) Full stops {.}

The full stop, or period, should be used right after the last character of a subtitle (no space character inserted) to indicate the end of the subtitled sentence. This signals to the eye that it can go back to the image since there is no consecutive subtitle to anticipate. The absence of "sequence dots" as an alternative means of indicating the end of a subtitled sentence does not provide such an obvious signal and as a result the brain takes more time to process the fact that the subtitled sentence has actually been completed.

(2) Dashes and hyphens {-}

Dashes are used before the first character of each of the lines of a two-line subtitle (with a space character inserted each time) to indicate the exchange of speakers' utterances, namely a dialogue, presented either in a single flash as "static double text," or with the second speaker's exchange as an "overlay" to the first subtitle

line, i.e. as “dynamic double text.” When dashes are used to link words as hyphens no space characters should be inserted between the linked words.

(3) Question marks {?} and exclamation points {!}

Question marks and exclamation points should be used to indicate a question or emphasis respectively, just like in printed materials, positioned right after the last character of a subtitle (no space character inserted).

Note: For questions in Spanish, a question mark should also be inserted right before the first character (no space character inserted).

d) Target text editing

(1) From a single-line to a two-line subtitle

It is better to segment a long single-line subtitle into a two-line subtitle, distributing the words on each line. This is because the eye and the brain of the viewers render a two-line subtitle as more bulky and, as a result, accelerate the reading process.

(2) Segmentation and line length

The upper line and the lower line of a two-line subtitle should be proportionally as equal in length as possible since the viewers’ eye is more accustomed to reading text in a rectangular rather than a triangular format. This happens because the conventional text format of printed material is rectangular (in columns or pages). Taken into account the previous entry on “segmentation at the highest nodes,” this means that the segmentation of subtitled text should be a compromise between syntax and geometry. However, if we had to sacrifice the one for the sake of the other, we should prefer to sacrifice geometry.

(3) Spoken utterances and subtitled sentences

Each spoken utterance should ideally correspond to a subtitled sentence. The reason is that viewers expect a correct and faithful representation of the original text and one of the basic means to check this is by noticing if the number of the spoken utterances coincides with the number of the subtitled sentences. In other words, viewers expect to see the end of a subtitled sentence soon after they realize that the speaker has finished his/her utterance and before a new one begins. In this respect, merging or bridging two or more utterances into one subtitled sentence should be avoided as much as possible, unless spatio-temporal constraints strictly dictate it.

Table 28: The Subtitles Factors

Intra-textual Factors	Data No.	Scene duration	ST: English Script	Degree of Variation
			TT: Bahasa Indonesia Subtitles	
Grammar: Sentence Type/Clause Complexes	45	28:30-28:33	Hey!	6
			No lingual expression	
Ellipsis on subject	352	37:35-37:38	But there's no telling what the others will do.	4
			Tapi tak tahu dengan yang lain.	
Naturalness	120	01:03:31-01:03:35	Is it possible?	3
			Mungkinkah?	

b. The Extrinsic/ Contextual Motivating Factors

Extrinsic motivating factors are the external factors motivating the existence of variations in the ST and TT. These factors are inter-textual context, situational context, cultural value (genre). Inter-textual context is the external factors that

motivate the existence of variation the text. In this research, Text 1 is the inter-textual context of Text 2 as Text 1 motivates the behavior of Text 2. Text 2 is adapted from Text 1. Text 1 which is an English text is translated into Bahasa Indonesia in Text 2. It is the English movie text which influences the Bahasa Indonesia subtitling movie text. However, Text 2 does not influence and motivate Text 1. In brief, Text 2 is not the inter-textual context of Text 1.

1) The situational value

In this approach, here is the most popular directed by Roland Emmerich, **2012** (film) is a 2009 American science fiction disaster film. In this case, it should be clear between the field (what is being talked inside the film), the tenor (who is the people who take place in the film), and the mode (what is the media in telling the story). All of that create the contextual configuration that border the usage of lexicogrammatical and semantic discourse. The explanations of field, tenor, and mode are below.

(a) Field

The field is about the story of the movie, The story is about follows Jackson Curtis (John Cusack) as he attempts to bring his children, Noah and Lilly (Liam James and Morgan Lily respectively), ex-wife Kate Curtis (Amanda Peet) and her boyfriend, Gordon Silberman (Thomas McCarthy) to refuge and attempt to escape the heightened change in the elements. The film includes references to Mayanism, the Mesoamerican Long Count calendar and the 2012 phenomenon in its portrayal of cataclysmic events unfolding in the year 2012.

(b) Tenor

The people who involved in this movie are the actors and the movie script writers. The movie script writers are Roland Emmerich & Harald Kloser. The actors/actresses in the movie and each character has the person who fills the voice in the dialogues. The actors/actresses casts are;

- John Cusack as Jackson Curtis, a struggling writer who has to work as a limousine driver to make ends meet.
- Chiwetel Ejiofor as Dr. Adrian Helmsley, geologist and scientific advisor to the US President. He is also a fan of Curtis' work.
- Amanda Peet as Kate Curtis, a medical student and Jackson's ex-wife.
- Liam James as Noah Curtis, Jackson and Kate's son.
- Morgan Lily as Lilly Curtis, Jackson and Kate's daughter.
- Thomas McCarthy as Dr. Gordon Silberman, Kate's current boyfriend, a plastic surgeon.
- Danny Glover as Thomas Wilson, the President of the United States.
- Thandie Newton as Dr. Laura Wilson, art expert and President Wilson's daughter.
- Oliver Platt as Carl Anheuser, the President's Chief of Staff.
- Zlatko Burić as Yuri Karpov, a Russian billionaire.
- Beatrice Rosen as Tamara, Yuri's Russian girlfriend.

- Alexandre and Philippe Haussmann as Alec and Oleg Karpov, Yuri's twin sons.
- Woody Harrelson as Charlie Frost, a fringe science conspiracy theorist and radio talk show host.

The target audiences of text 1 are the family members who use English in daily life. The recommended guide audience age is more than seven years old as the kind of dialogue in the movie is daily life conversation.

Meanwhile, in text 2, the persons who involves in the movie are also the translator / subtitler and Indonesian audiences. However, there are no translator name and subtitler name mentioned neither in the cover nor inside the disk. The Indonesian audiences, commonly, do not mastering English well. Therefore, the Bahasa Indonesia subtitle of the movie should be helpful for Indonesian audiences to understand the conversations or dialogues in the movie.

(c) Mode

The modes of the movie are the production houses that produce the movie. It was produced by Emmerich's production company, Centropolis Entertainment, and was distributed by Columbia Pictures. Filming began in August 2008 in Vancouver, although it was originally planned to be filmed in Los Angeles. The dialogues in the movie are mostly spoken in English. The English used in the movie is an American English which is used in daily conversation in modern era.

The mode of the Text 2 is the Bahasa Indonesia subtitle. The DVD has a list of multi languages subtitles inside that can be selected. One of the languages available is Bahasa Indonesia Language.

Table 29: General Situation of the ST and the TT

ST		TT	
Field :	English film	Field :	English film for Indonesian audience
Mode :	Spoken English	Mode :	Written BI subtitles
Tenor :	International audience	Tenor :	Indonesian audience

2) The cultural value (genre)

The culture value in the analysis is focused on the function of the movie itself in the society. Since the function of the original movie script and the *Bahasa Indonesia* subtitles is different, therefore the culture value is also different.

In the TT the creator just continues the idea from the original movie script. He/she exactly realizes into the TT. There is something missing and addition from the story that was contained by the ST. Therefore, many messages that lie behind the story in the ST cannot be transferred in the TT such as critic, condition of society, parish system, etc, because the translator has replaced it.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The conclusion of this research is based on the data findings, valuing and the discussion sections in the previous chapter. In line with the research problems formulation, the general conclusions can be drawn as follows.

1. The thematic structure variations of the English - Bahasa Indonesia 2012 film texts

The thematic structure variations of 2012 film text and its Bahasa Indonesia subtitling movie text is realized by the comparison of the textual variation of both texts. The variation degree is scaled from the lowest to the highest degree variation (scale 0-6). The findings shows that the most prominent category of thematic structure variations is fall on the scale “0” or the lowest degree variation with frequency 92.41% of the whole data. The lowest frequency is the very high degree variation (scale “5”) with frequency 0%. Meanwhile, the global overall of variation of the data lies on the degree variation scale “0” or the lowest degree of variation. The average of the degree of variation between SL and TL is **2.97**. If we put it in the interval, it is located between 0 - 5 which it belongs to “**lowest**” degree category of thematic structure variation. Furthermore, the highest frequency of the higher degree of variation is fall in the same degree (SE=TE) with frequency 2251 or 92.41%.

Based on the occurrence of the global overall degree of variation, the variation of thematic structure of the data is lowest. It is supported by the finding

of the most prominent category of the thematic structure variations in the data which is fall in the lowest degree variation with frequency 2.97% or in interval between 0 - 5. This variation means that more than half of sentences in T1 and T2 have similar thematic variation. Besides, the lowest variation is also supported by the finding of the higher degree of variation. The most prominent occurrence of higher degree of variation is fall on the same degree (SE=TE). It means that most of the data have equal thematic variation. In brief, the thematic variation of SE is mostly realized in TE.

2. The Contextual Motivating Factors

The occurrence of thematic structure variations of both texts is motivated by the contextual motivating factors. The contextual factors that motivate the variation are divided into two. They are intrinsic and extrinsic contextual motivating factors. The intrinsic factor is the textual and subtitle factors. Meanwhile, the extrinsic factors are the inter-textual context, the situational context, and culture value of both texts. Text 1 is the inter-textual context of Text 2 but Text 2 is not the inter-textual context of Text 1. Meanwhile, the situational contexts of both texts are fields, tenors, modes. The fields of Text 1 and Text 2 are same i.e. the story of the movie *2012*. The tenors of Text 1 are Roland Emmerich & Harald Kloser as the writers of the story, the characters of the movie and the English audiences. Meanwhile, the tenors of Text 2 are the movie subtitler/translator and the Indonesian audiences. The modes of Text 1 are produced by Emmerich's production company, Centropolis Entertainment, and

was distributed by Columbia Pictures, and the language i.e. English. The mode of Text 2 is the language i.e. Bahasa Indonesia.

B. Suggestion

Some suggestions are put forward after the research has been completely conducted. The suggestions are as follows.

1. The first thing is related to the difficulty in conducting the analysis of some Theme realizations in the Bahasa Indonesia subtitle script. The difficulty is caused by the lack of literature concerning the theory of Theme of Bahasa Indonesia. Therefore, the suggestion is addressed to the next researchers to provide adequate literature on thematic structure, especially that of Bahasa Indonesia subtitles, whenever conducting a similar study.
2. Considering the importance of the thematic structure realizations, a translator dealing with movie translating is expected to take notice in preserving the nuances of meanings of an original English movie dialogues in its Bahasa Indonesia subtitles. Besides, a translator has to keep the message of the source language transferred as full as possible into the target language. Therefore, these two things (i.e. upholding the thematic realizations and keeping the message of ST) should be done to maintain the entire quality of the movie.
3. In the future, similar researches on *2012* film might be conducted with the different focuses such as on the effect of the thematic realization differences to its audiences who master *Bahasa Indonesia* and English as well.

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APPENDIX